Entertainment
WEEKLY
SPECIAL DOUBLE ISSUE
#BESTANDWORST2015
Best & Worst
2015
The Top 10 MOVIES, TV, SONGS, BOOKS
PLUS
THE BEST PERFORMANCES!
THE BREAKOUT STARS!
TRIBUTES TO THE GREATS WE LOST
AND
KILLER DINOS, AWESOME AVENGERS, (A DEAD?) JON SNOW, A DELICIOUS COOKIE—AND SOME PEENO NOIR!
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THE **TOP 10** THINGS WE LOVE THIS WEEK

The Must List

▼ (Clockwise from left) Steve Carell, Ryan Gosling, Christian Bale, and Brad Pitt

JAAP BUITENDIJK (4)

1

MOVIES

THE BIG SHORT

• Based on Michael Lewis' 2010 *New York Times* best-seller, this star-studded ensemble piece—featuring cranked-up performances from Christian Bale, Steve Carell, Ryan Gosling, and Brad Pitt—charts the lead-up to the 2008 financial meltdown in a quick-witted farce that doubles as the most engaging (and cameo-filled) economics lecture you've ever sat through. *(R)*

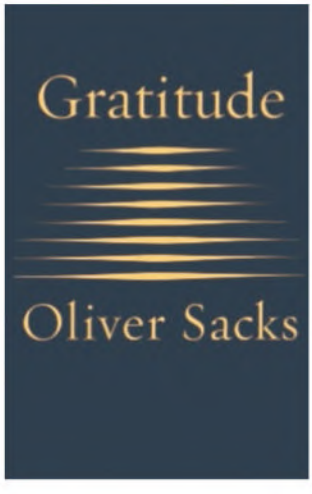
ILLUSTRATION BY **EDA AKALTUN**

The Must List

2 →

3 →

4 →



5 →

2 TV
ADELE LIVE IN NEW YORK CITY

• Don't miss the chance to watch the "Hello" songstress work her stirring magic at Radio City Music Hall, where she performed a one-night-only concert celebrating her return. *(NBC, Dec. 14, 10 p.m.)*

3 BOOKS
THE ULTIMATE GUIDE TO STAR WARS

• From the editors of EW comes this comprehensive guide full of interviews and rarely published photos from all seven episodes in the saga.

4 BOOKS
GRATITUDE, by Oliver Sacks

• Four essays by the brilliant neurologist and prolific writer published in the final two years of his life are collected in one slim volume brimming with an inspiring, peaceful acceptance of death that will make your heart swell.

5 MUSIC
"SAX," Fleur East

• The British *X Factor* alum stakes her claim on your holiday-party playlist with her kaleidoscopic dance video, an iridescent whirlwind featuring every paint swatch you can imagine and the hookiest sax breakdown this side of "Problem."

ADELE: VIRGINIA SHERWOOD/NBC

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SECTION A

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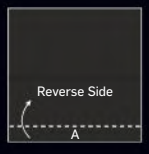
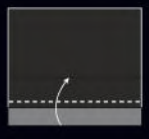
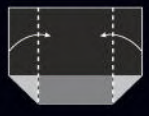


Cut out along dotted line and flip to reverse side. Fold section A along fold line.



Fold up again so that just the row of shows is upside down.

Fold bottom corners up to match the edge of the previous fold.



Fold both sides in to form a rectangle.

Fold top corners down to meet in center, forming a pointed top.

Fold pointed top down to form an open envelope.

Cut out "Get 1 Month Free" card.

Place inside envelope and close flap.

Give to a friend!

The Must List

6 MOVIES
SON OF SAUL

• Director László Nemes' harrowing debut examines the horrors of the Holocaust through an Auschwitz prisoner's quest to provide a proper burial for a boy. *(R)*

7 MUSIC
TELL ME I'M PRETTY, Cage the Elephant

• The Black Keys' Dan Auerbach produced this latest collection from the Kentucky quartet, which marries his trippy garage leanings with the band's propulsive alt-rock.

8 TV
LUTHER

• Idris Elba returns as the enigmatic detective in this heart-pounding special that pits Luther against a cannibalistic serial killer named Steven Rose (John Heffernan), who just might be his most frightening enemy yet. *(BBC America, Dec. 17, 9 p.m.)*

9 BOOKS
THIS RAGING LIGHT, by Estelle Laure

• In Laure's first young-adult novel, a 17-year-old's father goes crazy, her mother abandons her, and she's left to care for her young sister. The author explores the teen's emotions, from loneliness to first love, with poetic insight.

10 MUSIC
UNTAMED, Cam

• The country newcomer introduced herself this summer with her smoldering ode to a dying relationship, "Burning House." Her major-label debut, with its Shania-size hooks, fulfills that promise and then some.

SON OF SAUL: SONY PICTURES CLASSICS; CAGE THE ELEPHANT: ERIKA GOLDRING/GETTY IMAGES FOR PILGRIMAGE MUSIC & CULTURAL FESTIVAL; *LUTHER*: BBC AMERICA; CAM: KEVIN WINTER/GETTY IMAGES FOR STAGECOACH

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#1

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EW
12.18 12.25
2015

Contents

2015 YEAR-END SPECIAL

26
The Year That Was
We said goodbye to Don Draper and hello to Adele. Whether we were getting to know Supergirl or supervillains, 2015 turned our emotions *Inside Out*. So join us as we revisit the year's most unforgettable moments.

50
Picture Perfect ▶
The photos from our favorite shoots that didn't make the cut—until now.

114
Late Greats
A look back at the entertainment legends who left us, by the artists who knew and loved them.

PLUS

5
The Must List

20
Sound Bites

124
The Bullseye

BEST & WORST

58
Movies

74
TV

90
Music

98
Books

106
Stage

110
Games

Another shot of our April 10 cover girl, Amy Schumer

ON THE COVER CHANNING TATUM: FRANK OCKENFELS; GRANT GUSTIN: CATE CAMERON/THE CW; JON HAMM: JUSTINA MINTZ/AMC; REBEL WILSON: RICHARD CARTWRIGHT; *ANT-MAN*: ZADE ROSENTHAL; NICKI MINAJ: MICHAEL STEWART/WIREIMAGE.COM; SHAUN THE SHEEP: COURTESY OF LIONSGATE; RAMI MALEK: DAVID GIESBRECHT/USA NETWORK; ZAYN MALIK: PIERRE SUU/GETTY IMAGES; JAMIE DORNAN: CHUCK ZLOTNICK; LADY GAGA: SUZANNE TENNER/FX; PATRICK DEMPSEY: BOB D'AMICO/ABC; ELLIE KEMPER: ERIC LIEBOWITZ/NETFLIX; TREVOR NOAH: JAMES YANG; MEGHAN TRAINOR: GUSTAVO CABALLERO/GETTY IMAGES; THE WEEKND: MINDY SMALL/FILMMAGIC.COM; BRUCE CAMPBELL: MATT KLITSCHER/STARZ; TITUSS BURGESS: BRIAN BOWEN SMITH/NETFLIX; CONSTANCE ZIMMER: JAMES DITTIGER/LIFETIME; JAIMIE ALEXANDER: SANDRO/NBC; *OUTLANDER*: NEIL DAVIDSON/STARZ; SIA: PASCAL LE SEGRETAIN/GETTY IMAGES; VIN DIESEL: SCOTT GARFIELD; KERMIT: THE MUPPETS STUDIO/ABC; NORMAN REEDUS: PHOTOGRAPH BY DYLAN COULTER; MICHAEL B. JORDAN: BARRY WETCHER; JENNIFER LAWRENCE: MURRAY CLOSE; ELISABETH MOSS: AMC; DANIEL CRAIG: PHOTOGRAPH BY RANKIN; MATT DAMON: AIDAN MONAGHAN; VIOLA DAVIS: JASON MERRITT/GETTY IMAGES; BB-8: JULES HEATH; ADELE: KEVIN WINTER/GETTY IMAGES; *MINIONS*: UNIVERSAL PICTURES/ILLUMINATION ENTERTAINMENT, INC.; TERRENCE HOWARD: CHUCK HODES/FOX; ULTRON: © MARVEL 2015; *INSIDE OUT*: PIXAR; CHARLIZE THERON: JASIN BOLAND; CAITLYN JENNER: JAMES WHITE/E!; DRAKE: CHELSEA LAUREN/WIREIMAGE.COM; TAYLOR SWIFT: KEVIN MAZUR/WIREIMAGE.COM; TARAJI P. HENSON: CHRISTOPHER FRAGAPANE/FOX; HARRISON FORD: © LUCASFILM 2015; CHRIS PRATT: CHUCK ZLOTNICK; CHRIS HEMSWORTH: MARVEL; KIT HARINGTON: HELEN SLOAN/HBO; AMY SCHUMER: MARK SAGLIOCCO/GETTY IMAGES

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Room
Just when I stopped crying over *Inside Out*, this Brie Larson movie came along and wrecked my tear ducts all over again.

The Leftovers
It's as amazing as it is weird. And it is *weeeeeeeird*.

Unbreakable Kimmy Schmidt
Satisfied both my inner *30 Rock* fan and my inner cult escapee.

Beauty Behind the Madness
The Weeknd delivered with his trippy, Michael Jackson-meets-Drake pop breakout.

Miss Fisher's Murder Mysteries
An Australian Jessica Fletcher at her crime-solving (and sexual) peak!

Catastrophe
Its fresh and funny take on "girl meets boy, girl gets knocked up" had me wanting to be their friend, and recommending it to all of mine. I even watched it twice!

A CAR WEBSITE FOR PEOPLE WHO DIDN'T KNOW THEY'D LIKE A CAR WEBSITE

It's not really a car website. It is, of course, but it's so much more than that–bigger, more expansive, extensive. It's cars and space exploration. Aviation. Travel. Photography, adventure, and politics. Food, picnics and road trips. Great photography and smart commentary. What to pack. Where to go. What to buy for your first, second and third car. The gear to get you there. The innovations and outsiders that bring the enjoyment. And, inevitably, occasionally, a scandal.

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THE YEAR'S BEST

Sound Bites

"I got my wife, I got my daughter, and I got my clothing line.... That's the reason why I didn't say anything tonight."
—Kanye West, explaining why he didn't go through with interrupting Beck's Grammy acceptance speech, to E!
"Good evening, idiot hookers."
—Chanel (Emma Roberts), greeting her sorority's pledges, on *Scream Queens*
"It takes a lot of bravery to look around you and see the world not as it is but as it should be. A world where the quarterback becomes best friends with the gay kid and the girl with the big nose ends up on Broadway."
—Sue (Jane Lynch) on *Glee*
"Today I would just like to say: I'm really sorry about Fred. *Bows head in acceptance of your reasonable ire*"
—J.K. Rowling, apologizing for the Harry Potter character's death, via Twitter
"We dug coal together."
—Boyd (Walton Goggins), reminiscing with Raylan (Timothy Olyphant), on *Justified*
"Just missing a shirt that says, 'I've never felt the touch of a man.'"
—Susan (Melissa McCarthy), reacting to the frumpy disguise the CIA gives her, in *Spy*
"It's been a year of goodbyes. We said goodbye to *Mad Men* and *Parks and Recreation*. And we also said goodbye to *True Detective* even though it's still on the air."
—Andy Samberg, during his opening monologue, at the Emmys
"The best defense against bulls--- is vigilance. So if you smell something, say something."
—Jon Stewart, bidding farewell, on *The Daily Show*
"It would not be beyond the realms of possibility that somewhere outside of our own universe lies another, different universe and, in that universe, Zayn is still in One Direction."
—Stephen Hawking, giving hope to fangirls everywhere

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"You ever wonder why there was a job opening?"
—Owen (Chris Pratt), rescuing a new raptor handler (Colby Boothman) from attack, in *Jurassic World*
"Rope, tape, cable ties. You're the complete serial killer."
—Ana (Dakota Johnson), helping Christian (Jamie Dornan) find supplies at the hardware store, in *Fifty Shades of Grey*
"I am the greatest Lannister killer of our time."
—Tyrion (Peter Dinklage), meeting Daenerys (Emilia Clarke), on *Game of Thrones*
"Bieber has 10 million fans—most are in middle schools, or standing at least 500 feet away from one."
—Kevin Hart, hosting Comedy Central's *Roast of Justin Bieber*
"We sleep better when she's lying between us."
—Mellie (Bellamy Young), speaking truth about Olivia (Kerry Washington) to Fitz (Tony Goldwyn), on *Scandal*
"I used to be the only pretty blond woman reading the fake news, now there's a whole network devoted to that."
—Jane Curtin, returning to the "Weekend Update" desk, in the *Saturday Night Live* 40th-anniversary special
"Oh, and Anika, *this* is an ass."
—Cookie (Taraji P. Henson), flashing her assets to her ex-husband's fiancée (Grace Gealey), on *Empire*
"You don't want best-sex-that-you've-ever-had guy. That's a creepy guy. Best-sex-that-you've-ever-had guy is in jail."
—Kim (Brie Larson), giving dating advice to sister Amy (Amy Schumer), in *Trainwreck*

BEST + WORST

The Year That Was

WE SAID GOODBYE TO DON Draper and hello to Adele. Doughnuts were licked, and dinos were vanquished. And whether we were getting to know Supergirl or supervillains (looking at you, Robert Durst), 2015 turned our emotions *Inside Out*. So join us as we revisit the year's most unforgettable moments—for better or worse. (By the time we're through, maybe we'll finally have our invitation to join Taylor's #squad.)

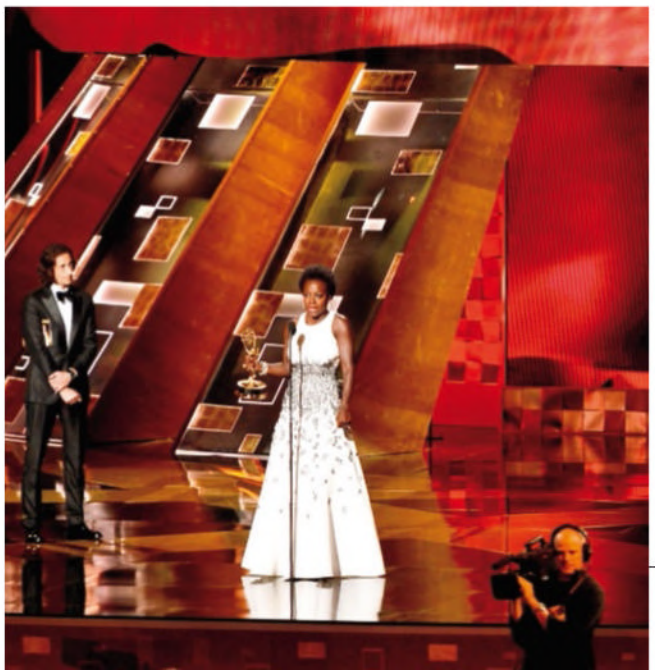
ILLUSTRATION BY **LÆMEUR**

THIS WAS THE YEAR THAT...

I Made Emmy History—and Winged a Speech for the Ages

by Viola Davis

I'VE GIVEN 50 MILLION SPEECHES IN 50 MILLION different situations. So I relied on experience and I didn't write anything down for this. But it was the first time a woman of color has won an Emmy for best actress in a drama. Earlier this year, my [co-producers] on a Harriet Tubman project I'm developing sent flowers with a quote by Harriet on the card: "In my vision, I see a line. I see green fields and lovely flowers." They added, "Here's to taking Harriet over that line." I burst into tears. When you're at a deficit, you're always wanting to cross that line, to get to that glass ceiling. We just want to be seen on the same level as our Caucasian counterparts. That quote was the perfect lead-in. And then I had to drive home the fact that talent and opportunity are two completely different things. Just because you don't see the lead roles out there doesn't mean you can't play them. It's just that a lot of times we haven't been given the opportunity. And I wanted to acknowledge the women of color who are up there leading the charge, trying to change the game, fighting the good fight. I said, Okay, if I can get those ideas out in the limited time span that I have for a speech, I think that's marking the moment pretty well. —AS TOLD TO NATALIE ABRAMS



DRAMATIC DOUBLE TAKES

ACTORS ARE USED TO TRANSFORMING FOR ROLES, BUT THIS YEAR'S MAKEOVERS WERE TRULY INSPIRED

CHARLIZE THERON

For Mad Max: Fury Road, *the star embraced the clippers to rock a hair-raising make-under.*

EDDIE REDMAYNE

Redmayne (and his cheekbones) finessed the femme, going transgender in The Danish Girl.

NICK OFFERMAN

With longer locks—and no Ron Swanson 'stache—Offerman evoked a '70s aesthetic for Fargo.

TILDA SWINTON

The avant-garde icon's tanned, tawdry Trainwreck *editor was a far cry from pale and edgy.*

CHRIS HEMSWORTH

For In The Heart of the Sea, *the hunk shed his Marvel muscles to play a shipwrecked sailor.*

IT'S A BIRD! IT'S A PLANE! IT'S OVERKILLLL

...OR IS IT? *EW*'S JAMES HIBBERD AND NATALIE ABRAMS FIGHT TO THE DEATH (OR MILD EXHAUSTION) OVER THE OBSESSION WITH LEAGUES OF EXTRAORDINARY GENTLEMEN AND WOMEN.

JAMES HIBBERD There are 10 superhero shows on TV right now, and in the next two years no fewer than 15 superhero films are scheduled. But I'd be okay with not seeing another cape and cowl for a long time. Actors in primary-color body stockings waving at CG villains feels like a trend that's peaked—creatively, if not financially.

NATALIE ABRAMS But no one wants to sit around and watch a straight drama anymore. We want relatable stories with a heightened twist through the lens of someone unlike ourselves—like a superhero.

HIBBERD I'm all for fantastic storytelling in franchises like *The Hunger Games* or *The Walking Dead*, but most Marvel and DC creations are not about characters that grow, change, and perish—they're indefatigable cartoons pummeling disposable villains. There are roughly 27 Spider-Man movies, and none has a plot beyond "Spider-Man loses family, woos girl, and defeats lizard."

ABRAMS There are stakes! In the run-up to *Avengers: Age of Ultron*, we thought the Maximoff twins were future members of the team, but—twist!—Quicksilver (Aaron Taylor-Johnson) died a hero in the last act.

HIBBERD I'm sure he'll re-spawn faster than you can say "Agent Coulson." Nearly every recent Marvel film has a character death—Groot, Nick Fury, Loki, the X-Men—followed by a resurrection. When Luke Skywalker lost a hand in *Star Wars*, it meant something. When Loki cut off Thor's hand in *The Dark World*, superhero magic quickly brought it back. It became a meaningless incident with no lasting impact.

ABRAMS Loki never actually cut off Thor's hand! The master illusionist only made it *appear* that way—literally a sleight of hand. Besides, Marvel and DC have created interconnected universes across projects, full of Easter eggs, turning viewers into detectives.

HIBBERD Complexity is great, but you shouldn't need your living-room wall covered in photos, marker lines, and news clips like Carrie Mathison gone off her lithium to keep track of what's happening.

ABRAMS But are you not entertained? A beatdown in a regular flick is just a scuffle, but in a superhero film it can reach levels of epic proportions.

HIBBERD I'd rather watch *Mad Max: Fury Road*, where every stunt was done for real, than another CG fight that doesn't even mess up Captain America's hair. Besides, there are too many of these buffed-up avengers at this point. Scarlet Witch, really?

ABRAMS The more the merrier! When one superhero succeeds, it bodes well for everyone else—and lately has led to more screen time for strong female role models. On TV, *Arrow* begat *The Flash*, which begat *Supergirl*, all of which in turn have led us to *DC's Legends of Tomorrow*. They all have kick-ass ladies—the latter two in leading roles. The same goes for Marvel: *Daredevil* dovetailed into *Jessica Jones*. Especially on the small screen, these stories are finding ways to touch upon sexism, race, and other hot-button issues. It's all about taking risks. It's like asking whether Superman will always defeat Lex Luthor—you never know until you try.

DAVIS: CRAIG BARRITT/GETTY IMAGES FOR WIF; DAVIS AT EMMYS: KEVIN WINTER/GETTY IMAGES; THERON: DIMITRIOS KAMBOURIS/GETTY IMAGES FOR GLAMOUR; *MAD MAX: FURY ROAD*: JASIN BOLAND; REDMAYNE: DAVID LIVINGSTON/GETTY IMAGES; *PARKS AND RECREATION*: CHRIS HASTON/NBC; *FARGO*: CHRIS LARGE/FX; SWINTON: DARREN GERRISH/WIREIMAGE.COM; *TRAINWRECK*: MARY CYBULSKI; HEMSWORTH: VICTOR CHAVEZ/WIREIMAGE.COM; *IN THE HEART OF THE SEA*: WARNER BROS.; *MAD MEN*: JACKSON LEE DAVIS/AMC; *THE WALKING DEAD*: GENE PAGE/AMC; *THE LEGO MOVIE*: WARNER BROS.; *ARROW*: MEDIAPUNCH; *SUPERGIRL*: JACE DOWNS/THE CW; *THE FLASH*: CATE CAMERON/THE CW; LOKI: ZADE ROSENTHAL; *CAPTAIN AMERICA*: © 2014 MARVEL. ALL RIGHTS RESERVED; THOR: JAY MAIDMENT; HAWKINS: ANNA HUIX FOR *THE NEW YORK TIMES*

THIS WAS THE YEAR THAT...

THE GIRL ON THE TRAIN WAS A RUNAWAY BEST-SELLER—AND REVEALED MY DARK THOUGHTS TO THE WORLD

by Paula Hawkins

PARTS OF THIS EXTRAORDINARY year still seem quite unreal to me. I'm now financially secure, which is a very pleasant change. But at the same time, I still live in the same house, I still see the same friends. It's a different thing when one becomes famous as, say, an actress, because you're instantly recognizable. As an author, you can still carry on your completely normal life and no one bothers you, which is lovely. I've been astounded by the speed with which the film got going. When it was optioned, everyone said, "It'll be years; they might not even do it." And in less than a year I found myself visiting the movie set. They actually made Emily Blunt look like a woman who's let herself get into a complete mess. I don't know that she ever could be *ugly*, she's got such a beautiful bone structure. But she looked really authentic. It's strange to see people acting out the things you thought up. You do feel vulnerable, with people knowing how you think. You pour your darkest thoughts onto the page, and millions of people can see how weird the inside of your mind is. I've even seen people reading my book a couple times on the train. I kept trying to sneak glances at one woman to see if she looked interested or bored. She probably thought I was some weirdo.

—AS TOLD TO ISABELLA BIEDENHARN

THIS WAS THE YEAR THAT...

I PLAYED THE KING IN FRONT OF THE PRESIDENT—AND QUEEN B

by Jonathan Groff

I THOUGHT I WAS JUST going to do *Hamilton* for fun; I didn't realize that I was stepping into a historic piece of theater. I mean, President Obama came to the fifth preview of the show—we hadn't even opened yet! We had heard three days before that he was going to be in the audience, and everyone had received an email saying, "Please show up to *Hamilton* as though it was airport security." We were on lockdown until the president got there. When he came backstage, he said, "A lot of people make really great things and they never get recognized. You guys should really enjoy that you've made something great and it's being embraced from the very beginning." He shook everyone's hand. We were in awed silence. The only two times that someone of note has come backstage and it's been that silent was for Obama...and Beyoncé, who came with Jay Z. Everyone rushed to meet her, so I was like, "Okay, I probably won't get to shake her hand, but as long as I can, like, breathe the same air, it's fine." And then she looked at me and said, "Were you the king? You were f---ing incredible!" She told me she was going to steal my walk, and did an impersonation of the walk I do when I enter the stage. And then she looked me up and down and said, "I saw *everything*." That's when the ground opened up and I fell into my grave and died. A tombstone went up and it said, "Cause of Death: Beyoncé."

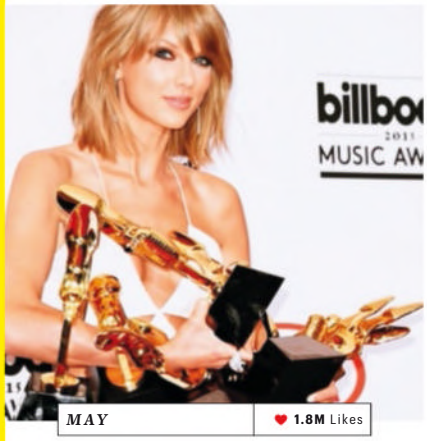
—AS TOLD TO MARC SNETIKER

Taylor Swift Had a Better Year Than You—and Everyone Else

AND SHE POSTED ZILLIONS OF SOCIAL-MEDIA PICS TO PROVE IT. WHETHER SHE WAS WALKING RED CARPETS WITH HER SQUAD OR JAMMING ON STAGE WITH LEGENDS, THIS WAS THE YEAR WE REALIZED IT'S TAY'S WORLD—WE'RE JUST LIVING IN IT... VICARIOUSLY, THROUGH HER INSTA.

JANUARY ♥ **1.7M** Likes

Hanging with BFFs the Haim sisters in Maui, before announcing they'd be touring with her



MAY ♥ **1.8M** Likes

She won eight Billboard awards, and cried out on stage, "This is such a good night! What even!"

SEPTEMBER ♥ **1.7M** Likes

Strutting to "Satisfaction" with Rolling Stones frontman Mick Jagger in Nashville

JAY Z, GROFF, AND BEYONCE: BRUCE GLIKAS/FILMMAGIC.COM; GROFF: DIMITRIOS KAMBOURIS/GETTY IMAGES; SWIFT IN JANUARY, MAY: @TAYLORSWIFT (2); SEPTEMBER: TAYLORSWIFT.TUMBLR

FEBRUARY ♥ 1.6M Likes

New bud Sam Smith (here at the U.K. Elle *Style Awards) has gushed, "Taylor Swift is amazing!"*

MARCH ♥ 1.3M Likes

She played with Madonna at the iHeartRadio Awards, tagging #MyFangirlLife on Tumblr.

APRIL ♥ 1.1M Likes

With the Kings of Leon and pals at a friend's Nashville birthday party (we have #FOMO)

JUNE ♥ 2.1M Likes

Boating along the Thames with Joe Jonas, Gigi Hadid, Karlie Kloss, and DJ Calvin Harris

JULY ♥ 2.5M Likes

Cavorting with a buff Harris: "Friendly relations between Scotland and America," she wrote.

AUGUST ♥ 1.5M Likes

Crowding the red carpet with her glam gang: "Being ourselves at the VMAs"

OCTOBER ♥ 2.4M Likes

With one of her beloved cats, Meredith, who's "allergic to joy," joked Swift

NOVEMBER ♥ 2M Likes

Performing "Let It Go" with Idina Menzel "and 55,000 people...nearly took my breath away."

DECEMBER ♥ 1.9M Likes

During a break from her tour, she kicked back with a cockatoo in Australia. #squawkgoals

FEBRUARY, OCTOBER, NOVEMBER: TAYLORSWIFT.TUMBLR (3); MARCH, APRIL, JUNE, JULY, AUGUST, DECEMBER: @TAYLORSWIFT (9)

THIS WAS THE YEAR THAT...

I SUGAR-BOMBED ADAM LEVINE

The thing about being sugar is that you never quite know where you're going to end up. It was flattering to be used to powder-bomb one of my favorite singers. But what they forget to tell you about is the identity crisis afterward. Sure, I started life outside of *Jimmy Kimmel Live,* but now I continue it as vagrant dust, aimlessly wandering L.A., looking for a purpose, hoping for something to make this simple sugar feel complex.

I GOT LICKED BY ARIANA GRANDE

I've only ever believed that you're born into one fate, and when I was baked into this world, I intended to live as my father before me did: glazed and humbled. But when something called an Ariana Grande licked me this summer, I found a new calling and was thrust into a glitzy world of celebrity, scandal, and Internet think pieces. Did I want the attention? No. But now that I have it, I'm building an empire for my doughnut holes and their grandholes. Expect my memoir in 2016 and a limited series on Fox next year after *Scream Queens.*

I PHONED IN A CAMEO WITH ADELE

'Ello. It's me. Yeah, I'm the f---in' flip phone you decided to trash when you saw me in the "Hello" video. That's right, mate, I landed the most posh music-video gig this year, but all you can do is chin-wag behind my carbon-fiber back about how outdated and obscure I am. But guess what, mate? I never f---in' left. I know the s--- you call a phone today, but I'm f---in' vintage, and when you're spendin' your f---ing paycheck on another annual brick, I'll be in Waikiki with my eight-color display and limited texting and all my Adele residual money. Hello from the other side, motherf---ers.

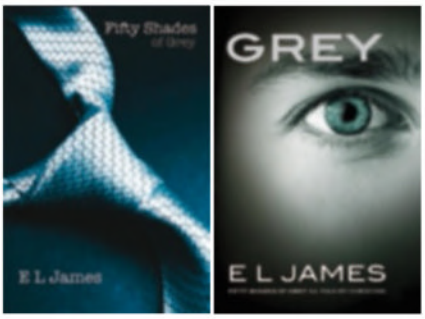
DOUGHNUT: DANIEL HURST/GETTY IMAGES; SUGAR: GETTY IMAGES; ADAM LEVINE: @EONLINE; CELL PHONE: RYAN MCVAY/GETTY IMAGES; MADONNA: JIM DYSON/WIREIMAGE.COM; SHOE: ELNUR; AMIKISHIYEV/GETTY IMAGES; *JURASSIC WORLD*: UNIVERSAL PICTURES/PHOTOFEST

I GOT BLAMED FOR MAKING MADONNA TUMBLE

My silk was spun in China. I was woven in Bordeaux. My ancestors have dressed Valentino, Gabbana, and three of the Jolie-Pitts. But I did not soak for nine years in a bath of dyes and rare spices to share a stage with Madonna and be so discourteously assaulted. *She* mauled *me*—and I am blamed! I have nothing to apologize for. I knew my space. I knew my choreography. Do not blame the material, girl.

I CARRIED BRYCE DALLAS HOWARD THROUGH *JURASSIC WORLD*

What hurts the most is that the union did nothing to get us on the poster. Without us, Bryce would have had no arch support during her jungle runs. But hey, we knew we couldn't complain. When you're a flat trying to become a stiletto in this business, you can't step into Hollywood and expect to keep your sole intact.
—AS TOLD TO MARC SNETIKER



THIS WAS THE YEAR THAT...

I EXPERIENCED DEJA EWWW

by Tina Jordan

YOU KNOW WHAT I HATE? FICTION recycling. I'm not talking about sequels; I mean writers who do nothing other than switch up character perspectives or genders and bill the result as a brand-new novel. This year's prime offender: E L James, who turned *Fifty Shades of Grey* into *Grey*, told from Christian's point of view. James may not be a skilled writer, but she's got a great imagination, which makes the sheer laziness of *Grey* even more disappointing. She didn't just recycle her plot and settings, she copied, verbatim, all the emails and some of the connective tissue from the first book. Stephenie Meyer also lifted lines straight from *Twilight* for *Life and Death: Twilight Reimagined*, which swapped her main characters' genders—Bella become "Beau" and Edward "Edythe." Granted, Meyer acknowledged that she considered the project to be nothing more than bonus material, not even a real book. But she sure was charging for it like it was a real book. What's next—turning the Red Room yellow or the vampires into werewolves and vice versa? Please. Ladies. Come up with something new.

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THIS WAS THE YEAR THAT...

I sang as Adele—in front of the actual Adele

by Talullah Windmill

I'VE BEEN AN ADELE IMPERSONATOR FOR almost five years and I got an email from the BBC saying that they wanted to make a documentary about tribute artists and the pilot would be about Adele. The bit was filmed in the beginning of October and at the time nobody knew she had recorded a new album. I was in the back of the queue to sing, and the real Adele—wearing those prosthetics—was right next to me. She was doing this whole nervous thing and I was like, "Oh, this poor thing! I'll try to chat and she'll calm down so she won't be so nervous." I did think she was strange. She said she'd been doing "Adele" for four years, but she was wearing these big long gloves and Adele had never worn gloves like that. You'd never think someone's face is not their face! When she opened her mouth and started singing, you can see me jump forward in my seat like, "WHAT?!" As soon as I heard her voice, I knew something was up. We were all just so surprised but in a really positive, appreciative way. It was quite a magical moment. Adele's not intimidating—she's so cool and normal. We just had a massive laugh. Graham Norton came out after and we all realized the filming was for a segment in Adele's BBC special. I would never, ever be the type of person to think this would happen to me. It was magical, and it gives me a little more faith in the world. —AS TOLD TO JESSICA GOODMAN

WINDMILL: COURTESY TALULLAH WINDMILL

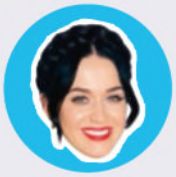
2015 by the Numbers

80 MILLION

ROBERT DOWNEY JR.'S EARNINGS FOR A YEAR, MAKING HIM THE WORLD'S HIGHEST-PAID ACTOR 3 YEARS IN A ROW.

52 MILLION

JENNIFER LAWRENCE'S EARNINGS FOR A YEAR, PUTTING HER AT THE TOP OF FORBES' HIGHEST-PAID ACTRESS LIST.



$135 MILLION

KATY PERRY'S EARNINGS, MAKING HER THE HIGHEST-PAID WOMAN IN MUSIC ON FORBES' 2015 LIST.

4

Number of episodes of *Unbreakable Kimmy Schmidt* it takes for a viewer to get hooked, according to Netflix.

13 MILLION

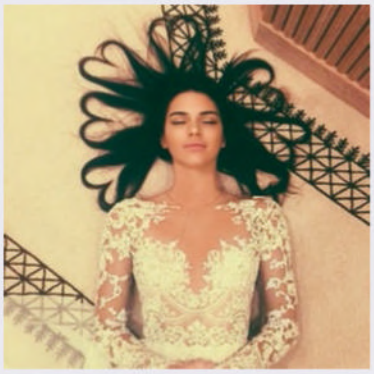
DOWNLOADS OF THE **GAME OF THRONES** SEASON 5 PREMIERE, A RECORD TV-PIRACY HIGH.

8,418

LITERS OF KEROSENE USED TO CREATE **SPECTRE**'S 7.5-SECOND-LONG BLAST, SETTING A GUINNESS WORLD RECORD FOR THE BIGGEST FILM EXPLOSION EVER.

16%

Number of 2014–15 TV episodes directed by women.



3.2 MIL

NUMBER OF LIKES ON THIS **KENDALL JENNER** SHOT, THE MOST LIKED INSTAGRAM PHOTO EVER.

$208.8 MILLION

***Jurassic World*'s earnings in its domestic debut, the biggest opening weekend of all time.**

540 MILLION

NUMBER OF TIMES SPOTIFY USERS LISTENED TO MAJOR LAZER'S **"LEAN ON,"** SPOTIFY'S MOST STREAMED SONG OF ALL TIME.

▶ 12,000,000

VIEWS OF THE **STAR WARS: THE FORCE AWAKENS** TRAILER WITHIN 24 HOURS OF ITS OCT. 19 RELEASE.

DOWNEY: KARWAI TANG/WIREIMAGE.COM; LAWRENCE: CHINAFOTOPRESS/GETTY IMAGES; PERRY: MICHAEL BEZJIAN/GETTY IMAGES; JENNER: @KENDALLJENNER; *JURASSIC WORLD*: CHUCK ZLOTNICK

COMPILED BY DEVAN COGGAN

THIS WAS THE YEAR THAT...

I HELPED INTRODUCE CAITLYN JENNER TO THE WORLD

by Jeff Olde

EVP, PROGRAMMING & DEVELOPMENT FOR E!

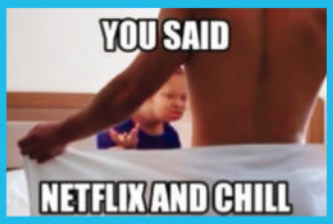
IT'S AMAZING THAT one of the most famous people in the world would be dealing with a gender transition. What are the chances that she and this family would be involved in this story at this moment, when the struggle for trans rights was coming to the public front? For all of us associated with Caitlyn, we really felt a responsibility at a personal level, not just a professional level, to get this right and make a show that felt true to her and to do some good in creating awareness. Talking with Caitlyn, just sort of understanding her journey, I think that she would say this: She would have preferred to be able to do this privately and quietly. But that was not going be an option. To her credit, she recognized that if she didn't tell it from her point of view it would be told wrong and it would be distorted. This was her choice. She knew that the moment she publicly confirmed her transition, she would become the most famous transgender person ever. But from her point of view, she really needed to educate herself. She didn't know enough. I thought that was a really interesting thing to do not only socially but also for a TV show, because most of the audience needs to learn the same things. —AS TOLD TO LYNETTE RICE

MEMES GONE WILD

A SHORT VIDEO OF A SUPER-RODENT? A TWITTER JOKE THAT BECAME PART OF THE LEXICON? THESE ARE JUST A FEW MEMES THAT CRUSHED THE INTERNET THIS YEAR.

PIZZA RAT

ORIGIN *In September, a video of a rat dragging a giant slice of pizza down the stairs of a New York City subway station amassed more than 8.5 million views on YouTube and spawned the hottest Halloween costume since "sexy witch."*



NETFLIX AND CHILL

ORIGIN *The phrase that once innocently meant binge-watching TV became comically sexualized when Twitter memes and Vines riffing on the saying went viral. Now it's the most frequently used come-on since the old standby "u up?"*

PRATTKEEPING

ORIGIN *In* Jurassic World, *Chris Pratt's character spread his arms and legs wide in front of raptors to tame them, much to the amusement of zookeepers around the world, who mimicked the pose with decidedly less threatening animals—like penguins, pigs, and tortoises.*

SHIA LABEOUF: "JUST DO IT"

ORIGIN *For a student video art project, actor Shia LaBeouf was filmed motivating viewers by screaming, "Just do it!" Fortunately for the Internet, the video's background was a green screen, making it easy to Photoshop the actor freaking out in places like outer space.*

HOTLINE BLING

ORIGIN *He's got the moves like...Dad? Drake's peculiar dance steps in the video for his hit song made for one of the funniest memes of October, with social-media users Photoshopping everything from tennis racquets to lightsabers into his hands.*

LEFT SHARK

ORIGIN *During the Super Bowl halftime show in February, Katy Perry performed with dancers in shark costumes—one was out of sync, sparking the trend #leftshark and turning the character into a mascot for iconoclasts.* —DYLAN KICKHAM

JENNER: JAMES WHITE/E! ENTERTAINMENT; OLDE: ARAYA DIAZ/WIREIMAGE.COM; PERRY: AARON M. SPRECHER/AP IMAGES

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*At 2G speeds, the functionality of some data applications, such as streaming audio or video, may be affected. Straight Talk's Bring Your Own Phone plan requires a compatible, unlocked phone, activation kit and Straight Talk service plan. User may need to change the phone's Access Point Name settings. Please note: If you switch to Straight Talk, you may be subject to fees from your current provider. A month equals 30 days. Please refer always to the latest Terms and Conditions of Service at StraightTalk.com

Only at Walmart

Real Stunts and SFX Steal the Scenes

EVER SINCE JAR JAR BINKS AMBLED THROUGH *STAR WARS: EPISODE I—THE PHANTOM MENACE*, CGI HAS DOMINATED MOVIE SPECIAL EFFECTS. REFERSHINGLY, 2015 SAW A SMALL BUT SIGNIFICANT REVIVAL OF THE PRACTICAL, TACTILE, AND (ESPECIALLY FOR TOM CRUISE) SERIOUSLY DANGEROUS.

MAD MAX: FURY ROAD

Director George Miller's return to his apocalyptic wasteland featured real cars, real explosions, and real bodies—and real injuries, too. "You see people rolling cars, flying off things, breaking things, breaking legs," star Tom Hardy tells EW. "We had one motorbike rider fly through the air and put his teeth right through the handlebars on the landing. It was pretty nasty."

MISSION: IMPOSSIBLE ROGUE NATION

The fifth installment of the series begins with Tom Cruise's Ethan Hunt boarding a plane the hard way—by chasing it down and hanging on to the side during takeoff. "[Cruise] said he wanted to feel like he didn't have any safety on him whatsoever," says stunt coordinator Wade Eastwood of the decision to secure Cruise with a single harness. "He said [the danger] would come across in his performance."

STAR WARS: THE FORCE AWAKENS

As the newest (and cutest) droid in the galaxy, BB-8 existed on set in both free-roaming remote-controlled models and versions puppeted by operators who were removed in post. BB-8's look was as important as his motion. Says Neal Scanlan, head of the film's creature shop: "We played with different iterations until we looked at this character and went, 'Wow, that speaks volumes.' "

AVENGERS: AGE OF ULTRON

For the futuristic character Vision, Paul Bettany endured three and a half hours of makeup and prosthetic application. To keep him comfortable during filming, the crew ran a cooling system under the full-body suit. "It was hard to move around once they plug in that goddamn [air conditioner]," Bettany says. "But you feel such relief. It's like being in a gin and tonic." —KEVIN P. SULLIVAN*

THIS WAS THE YEAR THAT...

"TRAP QUEEN" WAS UNSTOPPABLE—EVEN IF A MOTORCYCLE CRASH PUT ME IN THE HOSPITAL

by Fetty Wap

LAST YEAR I WAS PRETTY MUCH living carpet to carpet. This year I have two houses and three apartments. I can provide for my kids and my mother now. I expected "Trap Queen" to change my life. Every time I played it I knew it was working. It wasn't the average R&B song. I expected it to be on the radio. But I didn't start noticing the money until my motorcycle accident in October. I was like, "How am I going to pay the bills?" Then I checked my account and was like, "Oh yeah, I'm rich." My album hit number one that week, but I was in the hospital so I can't remember how I found out. I honestly didn't think it would be that big. I didn't know it would be a slam dunk. This year, I performed with Taylor Swift and toured with Chris Brown, but

my favorite time playing live was in my hometown, Paterson, N.J. It was a free concert and I wanted to do it for all the people who didn't believe I would stay true to who I was, for all the people who didn't believe in me—*and* for the people who stood by me. I just want to tell people Fetty Wap is here. And I don't plan on stopping anytime soon. —AS TOLD TO JESSICA GOODMAN

*MAD MAX: FURY ROAD: JASIN BOLAND; MISSION: IMPOSSIBLE ROGUE NATION: CHRISTIAN BLACK; AVENGERS: AGE OF ULTRON: MARVEL 2015; FETTY WAP: RACHEL MURRAY/GETTY IMAGES

*ADDITIONAL REPORTING BY ANTHONY BREZNICAN, NICOLE SPERLING, AND NINA TERRERO

YESTERDAY. TOMORROW. TODAY

Mornings on NBC

THE POP CULTURE THAT MOVED US

Riding the Emotional Roll

These past 12 months were packed with feeling. Pure rage dominated *Mad Max: Fury Road*. Carly Rae Jepsen's '80s-infused *E•MO•TION* bottled happiness and made the most of the night. The seventh installment of *Fast & Furious* ended in—surprise!—tears. And Pixar went so far as to anthropomorphize emotions in *Inside Out*. So climb aboard as we relive the ups and downs of the most—and least—affecting works of 2015. BY SHIRLEY LI

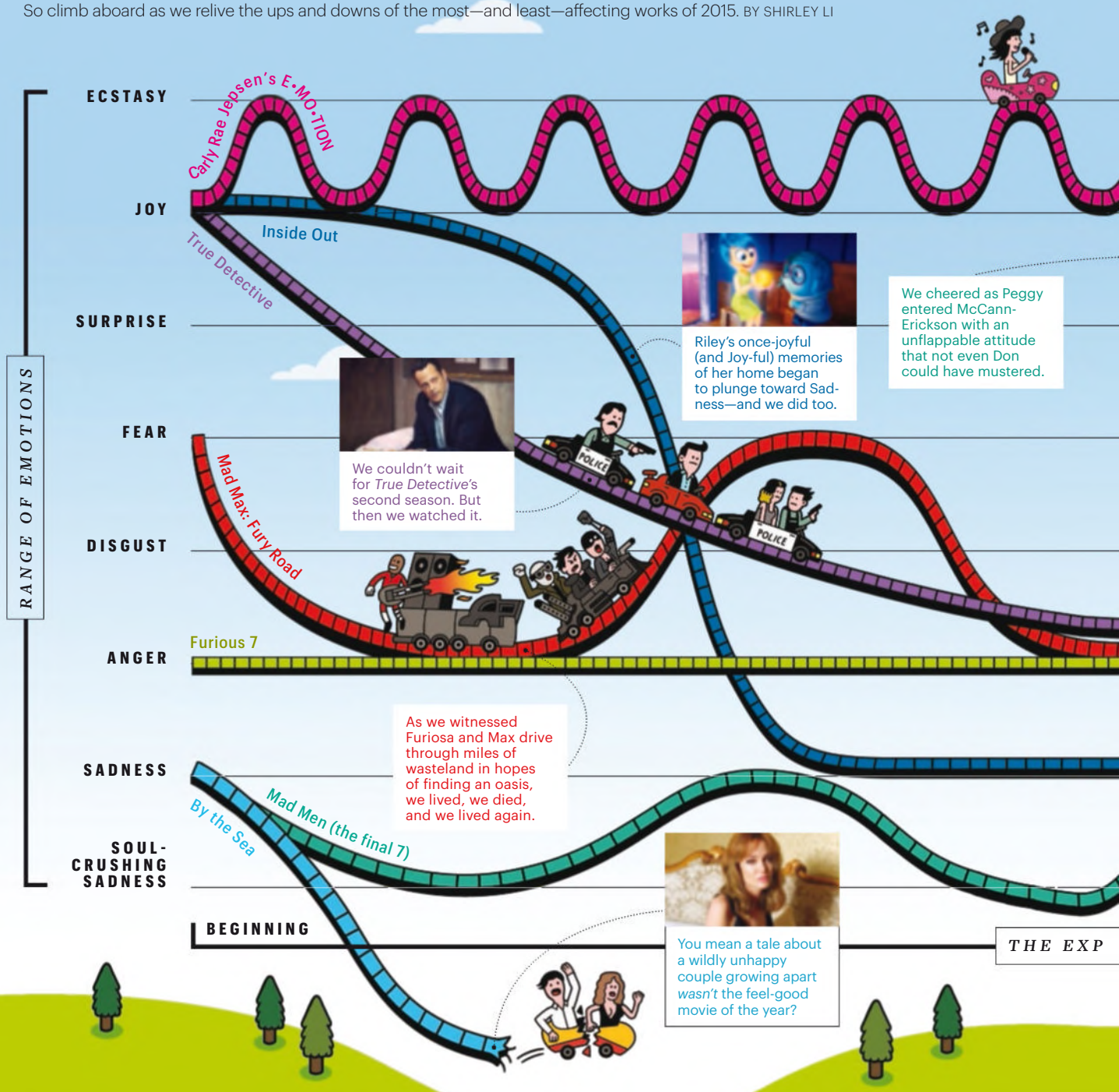
RANGE OF EMOTIONS
ECSTASY
JOY
SURPRISE
FEAR
DISGUST
ANGER
SADNESS
SOUL-CRUSHING SADNESS
BEGINNING
Carly Rae Jepsen's E•MO•TION
Inside Out
True Detective
Mad Max: Fury Road
Furious 7
By the Sea
Mad Men (the final 7)
POLICE
POLICE
Riley's once-joyful (and Joy-ful) memories of her home began to plunge toward Sadness—and we did too.
We cheered as Peggy entered McCann-Erickson with an unflappable attitude that not even Don could have mustered.
We couldn't wait for *True Detective*'s second season. But then we watched it.
As we witnessed Furiosa and Max drive through miles of wasteland in hopes of finding an oasis, we lived, we died, and we lived again.
You mean a tale about a wildly unhappy couple growing apart *wasn't* the feel-good movie of the year?
THE EXP

ILLUSTRATION BY **SERGE SEIDLITZ**

er Coaster

In a final, transcendent moment that had us feeling at peace, Don smiled as he thought of a perfect, harmonious pitch. (*Ding.*)

ECSTASY

JOY

SURPRISE

We found it hard to keep our emotions balanced when Bing Bong saved the day.

FEAR

After the final race to the Citadel, Max walked away with a casual grin, but we left the theater dazed.

DISGUST

ANGER

SADNESS

The impressive stunts made our jaws drop, but the tribute to Paul Walker—set to "See You Again"—broke our hearts.

SOUL-CRUSHING SADNESS

ERIENCE

END

Betty's painful diagnosis and letter to Sally dragged us right back down. Don was right: Happiness doesn't last.

TRUE DETECTIVE: LACEY TERRELL/HBO; *INSIDE OUT*: PIXAR; *MAD MEN*: COURTESY OF AMC; *MAD MAX: FURY ROAD*: JASIN BOLAND

THIS WAS THE YEAR THAT...

MY SELF-PUBLISHED SCI-FI NOVEL BECAME AN OUT-OF-THIS-WORLD MOVIE SMASH

by Andy Weir

THE FILM VERSION OF *THE MARTIAN* WAS A really faithful adaptation of the book, and as an author, you don't usually get that. The screenwriter, Drew Goddard, involved me pretty heavily while he was working—we were on the phone almost every day. The first moment where I was like, "Oh my God, this is really happening," is when a producer sent me some photos from the set in Budapest. But the real awesome thing was when they sent me the first trailer. It was all my dreams coming true. The biggest thrill for me in terms of geeky stuff was when NASA called and invited me out for VIP tours. They brought me into the International Space Station's Mission Control room and let me remotely control a camera mounted on the outside of the ISS. I also got to hang out with Bill Nye and Neil deGrasse Tyson, who liked the movie. I was worried about his reaction even while I was writing the book. I was like, "What if Neil deGrasse Tyson reads it?" He was just happy to see such an attempt at scientific accuracy being made that he was willing to forgive the places where it wasn't accurate. I can't claim any credit for the success of the film: All I did was provide the story. The filmmakers are the ones who did the Oscar-caliber stuff—but I'm grateful that I'm tangentially attached to something that successful. —AS TOLD TO ISABELLA BIEDENHARN

SPOT THE FAKE!

OUTRAGEOUS AND ENTERTAINING LAWSUITS INVOLVING CELEBRITIES FILLED THE DOCKETS THIS YEAR. CAN YOU SEPARATE THE FIVE REAL CLAIMS FROM THE ONE WE INVENTED?

1

Ukrainian singer sues childhood friend Mila Kunis for allegedly stealing a pet chicken 25 years ago. The suit was dismissed.

2

Lady Gaga threatens lawsuit for breast-milk ice cream company's "Royal Baby Gaga" flavor.

3

Diddy arrested after swinging a kettlebell at a UCLA football coach. Charges have yet to be filed.

4

Whoopi Goldberg sued by fan who blames Sister Act *for daughter becoming a nun. Slated for trial in early 2016.*

5

Tom Selleck accused of stealing water in California to treat his 60-acre ranch. Magnum settled.

6

Woman sues Empire, *claiming to be the inspiration behind Cookie Lyon.*

ANSWER 4 IS THE FAKE!

KUNIS: JON KOPALOFF/FILMMAGIC.COM; GAGA: JEFF VESPA/GETTY IMAGES FOR AMFAR; DIDDY: WIREIMAGE.COM; *SISTER ACT*: EVERETT COLLECTION; SELLECK: LYA S. SAVENOK/GETTY IMAGES; *EMPIRE*: CHUCK HODES/FOX; SMART: CHRIS LARGE/FX; ROBERTS: STEVE DIETL/FOX; DUNST: MATHIAS CLAMER/FX; APPLEBY: JAMES DITTIGER/LIFETIME

Bad for Feminism? Sure, but *Great* for TV

by Melissa Maerz

FOR TOO LONG, STRONG FEMALE TV CHARACTERS WERE BASICALLY JUST male characters in drag. Frequently created by male showrunners, they worked among men, threw punches like men, even had men's names. (Why is every heroine in a law enforcement drama named Alex?) But this year, a new wave of tough heroines actually acted like women—reprehensible women. They operated within unabashedly girly spaces: a TV dating show, a sorority house, a hair salon. Their preferred form of violence was emotional, not physical, and their victims were often other women, despite their insistence that they supported the sisterhood. And the worse these characters behaved, the sharper the show's commentary about the ruthless forms that female empowerment can take within a male-dominated world.

It was a very good year for bad feminism on TV, and no other show wrestled with that subject better than Lifetime's *UnREAL*. As the story followed Rachel (Shiri Appleby), a reality TV producer who exploits contestants' personal traumas for the *Bachelor*-like series *Everlasting*, it explored internalized misogyny with a depth rarely shown on screen. When we first meet Rachel, she's wearing a T-shirt that reads "This Is What a Feminist Looks Like," and she sees no conflict between that statement and the fact that her job requires her to follow the mantra "Sluts get cut." Rachel and her executive producer Quinn (Constance Zimmer) would be the Jesse Pinkman and Walter White of *Everlasting*, except they don't have much control of their lives off set: Quinn is having an affair with her married boss, who refuses to leave his wife, and she and Rachel are both beholden to the network's sexist male executives. So Rachel and Quinn seize power in the one way they can, by brutalizing the contestants.

Jean Smart, Emma Roberts, Kirsten Dunst, and Shiri Appleby

Rachel would get along well with *Scream Queens*' Chanel Oberlin (Emma Roberts), a cutthroat sorority president who calls pledges "idiot hookers." She's the head of a system that both encourages leadership among women and trades in their disempowerment—and you could accuse the show of doing the same thing. When a frat boy catcalls Chanel and her sorority sisters, she compares him to a murderer who's killing off female students on campus, treating them "like meat"—and then she and her fellow Kappas beat him up. On one level, the scene is classic feminist wish fulfillment. On a deeper level, though, it's asking viewers some unsettling questions. We tune in knowing that we're going to see beautiful women treated like pieces of meat, whether they're undergoing bruising hazing rituals or literally being hacked up with a knife. Maybe we're no better than the killers.

The ladies of *Fargo* imagine themselves avenging injustice against women, even though they're committing far worse crimes against humanity. Set in the 1970s amid the rise of second-wave feminism, season 2 features Peggy (Kirsten Dunst) and Floyd (Jean Smart), both of whom feel let down by an era when the best plan for a hyper-driven woman was to hitch herself to a successful man. Unsatisfied by her job at a beauty salon, Midwestern hairdresser Peggy feels so cheated by life that when she accidentally offs a gangster, she manipulates her husband (Jesse Plemons) into cleaning up the mess while proclaiming that "these are modern times, ya know? And a woman, well, she just doesn't have to be a wife and mother no more. She can be—there's nothing she can't be." Peggy wants all the freedoms that the women's movement affords without the responsibility it requires.

Meanwhile, having taken over the family business in the wake of her husband's stroke, crime lord Floyd (Jean Smart) wants all the responsibility, even though the benefits aren't great. "This is our time. No such thing as 'men's work,' 'women's work' anymore," she tells her granddaughter, right before a rival crime gang shoots up her kitchen. This is what feminism means to Floyd: earning the right to stand down a dramatic shoot-out, just like dozens of male antiheroes before her, while reminding us that it qualifies as "women's work." That might be an empty victory for the cause. But it's great for television.

Fight Club

THE JUICY FEUDS, BATTLES, AND BRAWLS THAT FUELED '15.

BY ERIC RENNER BROWN

PATRICK CARNEY VS. JACK WHITE

WHERE'S THE BEEF? Patrick Carney and his Black Keys bro, Dan Auerbach, have long had an icy relationship with fellow alt-blues rocker Jack White. The situation flared when Carney alleged that White tried to fight him in a New York bar in September, tweeting that White was "basically billy corgan's dumbass zero t-shirt in human form."

THE OUTCOME Carney later tweeted that the pair smoothed things over. We'll call this tiff between two negative Nancys a draw.

DRAKE VS. MEEK MILL

WHERE'S THE BEEF? When rapper Meek Mill accused Drake of employing a ghostwriter, the Toronto superstar came out swinging, releasing two dis tracks—both of which charted on the *Billboard* Hot 100—and projecting insulting memes during a festival performance.

THE OUTCOME The press coverage helped Drake avoid a summer slump after his successful February album, paving the way for his now-ubiquitous single "Hotline Bling" and his collaborative project with Future.

THE AUSTRALIAN GOVERNMENT VS. JOHNNY DEPP'S DOGS

WHERE'S THE BEEF? When word got out that the actor and wife Amber Heard brought their two pooches to Australia for the filming of the next *Pirates of the Caribbean*, the Aussie government demanded the dogs leave or be euthanized.

THE OUTCOME Heard could face a decade in prison—the case is pending—and she and Depp had to ship their pets back to the States.

MILEY CYRUS VS. NICKI MINAJ

WHERE'S THE BEEF? In the run-up to hosting the VMAs, Cyrus commented that she thought Minaj's tweets about her lack of nominations were "not too kind" and "not very polite."

THE OUTCOME After accepting the award for Best Hip-Hop Video during the ceremony, Minaj turned to Cyrus and memorably remarked, "This bitch that had a lot to say about me the other day in the press... Miley, what's good?" Cyrus' speechless reaction proved who won this one.

ENRIQUE IGLESIAS VS. THE DRONE

WHERE'S THE BEEF? Iglesias grabbed a drone used for crowd shots while on stage at a concert—and it sliced open his hand.

THE OUTCOME Despite doctor's orders, the singer finished the show and was back on the road shortly.

LIL WAYNE VS. BIRDMAN & YOUNG THUG

WHERE'S THE BEEF? In January, Weezy filed a suit against Birdman's Cash Money label for withholding payment. In April, Lil Wayne's tour bus came under gunfire; the shooter allegedly made calls that day to Birdman and artist Young Thug.

THE OUTCOME The relationship is strained, but Thug features Lil Wayne on the opening track of his September mixtape.

LUCILLE BALL'S HOMETOWN VS. LUCILLE BALL STATUE

WHERE'S THE BEEF? An unflattering monument of the comedy icon in Celoron, N.Y., gained attention in April when fans called for its removal.

THE OUTCOME A Massachusetts businessman donated money for a new statue, and the original is now used for situations like making a local mall spookier at Halloween.

THE DRESS: BLUE & BLACK VS. WHITE & GOLD

WHERE'S THE BEEF? Photography, the science of the brain, and the nature of social media met in February when a picture of this dress split the Web: blue and black or white and gold?

THE OUTCOME It's blue.

How to Survive a Celebrity Breakup

by Miss Piggy

YOU DON'T HAVE TO TELL MOI THAT 2015 WAS TOUGH ON CELEBRITY COUPLES. I lived it. Gone are those carefree, tabloid-teasing days of power couples "Bennifer," "Blambert," and that most famous of fabulous pairings, "Piggmit"...or were we "Kerggy"?

What is it like being at the center of this celebrity-split maelstrom? Simply put, it stinks! You can call it an "amicable parting" or an "unconscious uncoupling," but there are no words to describe the heartache, sorrow, and massive amounts of paperwork that occur when two celebrities break up.

And while the emotional costs are staggering, publicity costs can be even worse. First, you have to release a heavily redacted statement about the breakup that dances wildly around the truth. Then, you have to spin the story so you come out looking good enough to be employable as a solo act. Finally, you have to pay for all those "Team Piggy" T-shirts.

But please, dear friends, don't worry too much about moi or my fellow celebrity breakup victims. I, for one, am doing just fine. I have my own talk show, *Up Late With Miss Piggy*, as seen on my prime-time ABC series *The Muppets*. I have a very healthy dating life, as seen with lots of juicy details in future issues of *People*. And I am even on good terms with my longtime ex-BF, Kermit the Frog, who now works for moi on my late-night show.

As for the other celebrity couples who broke up this year, trust me, they will all survive. After all, these celebrities have enormous entourages, dozens of people whose only purpose in life is to make the celebrity feel better. It works wonders! Before long, these currently heartbroken celebs will be dating, hooking up with other celebrities, and creating even catchier two-name monikers!

The ones who really suffer are you, our fans. You follow us. You believe in us. And so, when something goes wrong in a celebrity's life, it hurts you. When, for instance, the romance falls apart and a frog lets the best thing that ever happened to him slip through his fingers, you feel the pain too.

But don't you worry. We'll get through this together. Stick with moi, and in time, we'll move on to better things, happier days, and maybe a chance to get even. Kissy kissy!

THIS WAS THE YEAR THAT...

I GOT ACCUSED MURDERER ROBERT DURST TO ADMIT THAT HE "KILLED THEM ALL"

by Andrew Jarecki

I THINK BOB REALLY DOES HAVE A compulsion to confess. He knows he got away with killing his wife Kathie and murdering his best friend and his neighbor, so he was carrying this burden. When we were shooting *The Jinx* for HBO and we found the envelope that matched the cadaver note, I thought, It couldn't possibly be that simple. I said, "Can you tell me which one of these you didn't write?" And he said, "No." You remember *A Few Good Men*, when Tom Cruise says, "Did you order the code red?" and Jack Nicholson says, "You're goddamn right I did!"? That was what was going through my head. Cut to two years later. Our editor is doing some work, and she hears just a little, tiny phrase: "There it is, you're caught..." It was absolutely staggering. We invited a small number of people to my apartment to watch the finale, including Kathie's brother Jim. We heard the police were going to Bob's assistant's home to raid the basement, and we went up to interview her. We got back after it aired and I saw video of Jim and his family seeing Bob say, "Killed them all, of course." Jim was crying. It was the beginning of closure. In some ways, Bob was my friend. I think I gave him what he wanted. It's not impossible that Bob and I will talk again.

—AS TOLD TO MELISSA MAERZ

BEEF: GETTY IMAGES; CARNEY: ANGELA WEISS/GETTY IMAGES; WHITE, MINAJ: JASON MERRITT/GETTY IMAGES (2); DRAKE: TOM DONOGHUE/POLARIS; MEEK MILL: TAYLOR HILL/FILMMAGIC.COM; FLAG, DRONE: GETTY IMAGES (2); DOGS: SPLASH NEWS; CYRUS: FRAZER HARRISON/GETTY IMAGES; IGLESIAS: TIM MOSENFELDER/GETTY IMAGES; LIL WAYNE: ETHAN MILLER/GETTY IMAGES FOR IHEARTMEDIA; BIRDMAN: IMEH AKPANUDOSEN/GETTY IMAGES; YOUNG THUG: PRINCE WILLIAMS/WIREIMAGE.COM; STATUE: THE POST-JOURNAL VIA AP IMAGES; *THE MUPPETS*: BOB D'AMICO/ABC; JARECKI: ARAYA DIAZ/GETTY IMAGES

THIS WAS THE YEAR THAT...

I HAD MY CARRIE BRADSHAW MOMENT

by Lilly Singh

I'VE BEEN FAMILIAR with YouTube's creator ad campaigns for a while—my friends Grace Helbig and Hannah Hart have been featured, and I remember thinking, "Oh my God, I hope I get to do that one day." Earlier this year I was sitting in a trailer at YouTube FanFest Toronto, and my manager told me that I had just been accepted for the campaign. I was so happy, I screamed and yelled and danced. In the ads, I'm dressed up like my parents—they're two of my regular characters. When I went to New York for the campaign launch and press tour, my actual parents came with me, and we see a bus that had a huge ad featuring me as those characters on it. So I'm standing there with my real mom and dad in front of a bus ad that shows me dressed as them! It was surreal. We rode the bus to Times Square, where my ads were taking over billboard screens for three hours. I'm from Toronto, so Times Square is still a *very* cool place you go visit and act all touristy. To be there and know that my giant face will be in the background of other tourists' pictures? It's just crazy. How is this my life? —AS TOLD TO STEPHANIE SCHOMER

Tune in to **EW RADIO** (SiriusXM Channel 105) as we look back on the pop culture highs and lows of 2015 all month long

YOU WIN SOME, YOU LOSE SOME

IT SEEMED LIKE FOR EVERY TOP STAR WHO GOT TO TAKE A VICTORY LAP, ANOTHER TIME AROUND THE TRACK ENDED IN A FACE-PLANT. HERE'S HOW THE SCORECARDS SHOOK OUT. BY KYLE ANDERSON

CREED

How powerful is Jordan? He carried the entirety of the Rocky *franchise on his shoulders.*

FANTASTIC FOUR

Those same shoulders couldn't save this super-mess.

GAME OF THRONES

Hanging with dragons has been good for both.

PIXELS
TERMINATOR GENISYS

Hanging with Sandler and Arnold was good for neither.

CABARET

On the Broadway stage, Stone was a revelation.

ALOHA

On screen, Stone should not have been Asian.

MINIONS

At $336 million, the Despicable Me *spin-off is the most successful wide release of Bullock's career.*

OUR BRAND IS CRISIS

The least successful wide release of Bullock's career—maybe they should have hired one of those yellow dudes?

SINGH: KELLY NEAL/MEDIAPUNCH/REX SHUTTERSTOCK; *CREED*: BARRY WETCHER; *FANTASTIC FOUR*: BEN ROTHSTEIN; *GAME OF THRONES*: HELEN SLOAN/HBO; *PIXELS*: GEORGE KRAYCHYK; *TERMINATOR GENISYS*: MELINDA SUE GORDON; *CABARET*: JOAN MARCUS; *ALOHA*: NEAL PRESTON; *MINIONS*: UNIVERSAL PICTURES

SPECIAL GOODBYES EDITION

The Bullseye

WE SAID OUR FAIR SHARE OF FAREWELLS THIS YEAR. SOME MADE US CRY (WHY COULDN'T THEY SAVE DEREK?!), AND SOME WERE OVERDUE (SORRY, *TWO AND A HALF MEN*). HERE ARE THE BIGGEST GOODBYES, AND HOW HARD THEY HIT US.

BY SHIRLEY LI

CSI went off the air after 15 seasons and a TV movie. Hey, all corpses have to be buried eventually.

Two and a Half Men came to an end, and the world breathed a collective sigh of relief.

We miss Dave—but we're *loving* Stephen Colbert!

Parenthood ended: Need. More. Tissues. (Yes, still.)

We'd like to buy the world more *Mad Men*, if only we could.

We miss Jon—but Trevor Noah's... getting there?

One Direction are no longer a fivesome, and Directioners mourned the loss of Zayn.

Enough with four-movie "trilogies," Hollywood!

In our McDreams, he's still alive.

We feel as blue as Sadness when we think about Bing Bong.

One Direction are no longer a fivesome, and non-Directioners immediately forgot this happened.

Brian Williams' reputation fell apart this year, right? Or are we misremembering?

CSI: SONJA FLEMING/CBS (2); LETTERMAN: CBS/GETTY IMAGES; *TWO AND A HALF MEN*: MICHAEL YARISH/WARNER BROS.; *THE HUNGER GAMES*: *MOCKINGJAY—PART 2*; MURRAY CLOSE; SADNESS AND BING BONG: © 2015 DISNEY; *GREY'S ANATOMY*: BOB D'AMICO/ABC; ZAYN MALIK: GABRIEL OLSEN/GETTY IMAGES (2); JOAN ON *MAD MEN*: FRANK OCKENFELS 3/AMC; PEGGY ON *MAD MEN*: JAIMIE TRUEBLOOD/AMC; JON STEWART: RICK KERN/GETTY IMAGES; WILLIAMS: NBC/GETTY IMAGES

THIS WAS THE YEAR THAT...

I SAID SO LONG TO DON DRAPER

by Jon Hamm

OH, DID *MAD MEN* END? I WASN'T aware it had. Yeah, it was crazy. And it remains crazy, because it was so meaningful to my career. I hope there's another chance to do something that excites or inspires me that much again. Nothing about saying goodbye was easy. It was the end of a 10-year relationship—not only with this character and this project but also with all these people I worked with. You wonder, "Will I ever have a situation like this again, where you get to know everyone so well, or work for such a long period of time?" Then there's a challenge because everyone always asks you, "What are you going to do next?" And it's like, "I don't know!" I don't really have a grand plan. Stay busy, keep working, pay my bills, have some fun, challenge myself, hopefully do interesting things people like. I don't know if there's any way to describe 2015. It was a challenging year in a lot of ways, and an exciting year in a lot of ways. Winning the Emmy was surreal. When I turned around and saw the reaction in the room, it was kind of breathtaking. And very humbling. But it's just one of those things—who knows who'll get hot at the right moment? It's such a strange calculus, but it happened to work out for me. And I was incredibly honored.

—AS TOLD TO GILLIAN TELLING

What's Your Pop Culture IQ?

TEST YOUR KNOWLEDGE OF ALL THINGS 2015—FROM "A" TO ZAC EFRON. GOOD LUCK AND MAY THE FORCE AWAKEN WITHIN YOU. —AMY WILKINSON

1 True or False: Zac Efron's *We Are Your Friends* had the worst opening of any wide release this year.

2 **Which artist did NOT drop a new album in 2015?**

a] Madonna

b] Taylor Swift

c] Kendrick Lamar

d] Mumford & Sons

3 ***The Royal We* by Heather Cocks and Jessica Morgan is a roman à clef about which famous couple?**

4 **Match the celebrity to the book they authored this year:**

1] Mindy Kaling	**a**] *Selfish*
2] Gillian Anderson	**b**] *Modern Romance*
3] Aziz Ansari	**c**] *Rules for a Knight*
4] David Duchovny	**d**] *Why Not Me?*
5] Kim Kardashian	**e**] *A Dream of Ice*
6] Ethan Hawke	**f**] *Holy Cow*

5 **This is actress Niecy Nash. Choose from below the three shows she starred on this year:**

a] *Getting On*
b] *Criminal Minds*
c] *Scream Queens*
d] *The Soul Man*
e] *How to Get Away With Murder*

6 **At which chain is Jimmy McGill working when we meet him on *Better Call Saul*?**

a] McDonald's
b] Cinnabon
c] Starbucks
d] Burger King

7 Finish this lyric from Justin Bieber's "What Do You Mean?":

When you nod your head yes/But you

MADONNA: ETHAN MILLER/GETTY IMAGES FOR ABA; SWIFT: JON KOPALOFF/FILMMAGIC.COM; LAMAR: JEAN CATUFFE/GC IMAGES/GETTY IMAGES; MUMFORD & SONS: JAMES MINCHIN; NASH: EARL GIBSON III/WIREIMAGE.COM; *BETTER CALL SAUL*: LEWIS JACOBS/AMC; BIEBER: SPLASH NEWS/CORBIS

8 **Which female director had the highest-grossing movie in 2015?**

a] Sam Taylor-Johnson (*Fifty Shades of Grey*)

b] Sarah Gavron (*Suffragette*)

c] Catherine Hardwicke (*Miss You Already*)

d] Elizabeth Banks (*Pitch Perfect 2*)

9 **Name the first (and thus far only) new fall show to be canceled:**

10 Which emotion was NOT personified in Pixar's *Inside Out*?

a] Embarrassment **b**] Joy **c**] Fear **d**] Sadness

11 **True or False: *Two and a Half Men* ended with a piano being dropped onto creator Chuck Lorre.**

12 **What color is Christian Grey's favorite tie in *Fifty Shades of Grey*?**

13 **Who was unmasked as "A" on *Pretty Little Liars*?**

14 **Which boy band's record did Adele's *25* beat for most albums sold in one week?**

a] Backstreet Boys
b] Menudo
c] *NSYNC
d] One Direction

15 **True or False: *Quantico* star Priyanka Chopra had the best hair on TV this year. Or maybe ever.**

How did you do?

15-12

Hotline Blinging
Your results can only mean one thing—you're a savvy pop culture omnivore who samples all of the best (and worst) in entertainment. Celebrate your high score with glasses of champagne out on the dance floor!

11-7

Go Set a Watch Alert
We'll be honest: You could have done better—but you also could have done much worse. Get back on track by spending a little quality time with your friends Kindle, Hulu, and Spotify over the holidays. Happy bingeing!

6-0

Blindspots Much?!
Cable go kaput? Forget your Fandango log-in? Or maybe you woke up in Times Square covered with tattoos, nursing a gnarly bout of amnesia. Whatever the case, your recollection of 2015 is patchy at best. But hey, there's always 2016!

Answer Key **1.** False. It was *Jem and the Holograms*; **2.** b; **3.** Prince William and Kate Middleton; **4.** 1–d, 2–e, 3–b, 4–f, 5–a, 6–c; **5.** a, c, d; **6.** b; **7.** "wanna say no"; **8.** d; **9.** *Wicked City*; **10.** a; **11.** True. It also happened to Charlie Sheen's character; **12.** Grey and gray are both acceptable answers; **13.** CeCe and Charlotte are both acceptable answers; **14.** c; **15.** True, duh.

TAYLOR-JOHNSON: STEFANIE KEENAN/GETTY IMAGES FOR HAMMER MUSEUM; GAVRON: MIIKKA SKAFFARI/WIREIMAGE.COM; HARDWICKE: GEORGE PIMENTEL/WIREIMAGE.COM; BANKS: THEO WARGO/NBC; *INSIDE OUT*: © 2015 DISNEY; ADELE: KEVIN WINTER/GETTY IMAGES; PIANO: GETTY IMAGES; *FIFTY SHADES OF GREY*: CHUCK ZLOTNICK; CHOPRA: BOB D'AMICO/ABC

Picture

THE X-FILES

Gillian Anderson and David Duchovny have an easy rapport, and their camaraderie was enhanced by photographer **Eric Ray Davidson**'s energetic direction. "My strategy is overstimulation—not letting people sit in one place too long or get too comfortable," says Davidson, a huge *X-Files* fan. "We shot that whole thing on the set of Mulder's apartment and just moved all around because it's a fully built-out apartment."

TOO MUCH IS NEVER ENOUGH WHEN IT COMES TO THESE GUYS. **HERE ARE OUTTAKES FROM SOME OF OUR FAVORITE SHOOTS THIS YEAR.**

Perfect

JULIA LOUIS-DREYFUS

Most subjects don't meet their photographers until the day of a shoot, but Julia Louis-Dreyfus was a collaborator on the conception of her cover. "She was involved all along, and we went through a number of ideas," says photographer **Ruven Afanador**. "She was a really great sport about the whole thing."

SCREAM QUEENS

Ruven Afanador photographed Emma Roberts (and Jamie Lee Curtis) in New Orleans shortly before last fall's *Scream Queens* premiere, and he says the energy in the room was palpable. "They were very excited that they were going to be on the EW cover and they wanted to help create the best possible photo, so that was exciting as well," Afanador says.

NEIL PATRICK HARRIS

"It's not easy trying to come up with something new to do with the Oscar statue every year," **Robert Trachtenberg** says of photographing Harris for EW's Oscar issue. "Luckily, Neil is constantly improvising. He's like a throwback to those great MGM stars you hear about who could sing, dance, act—what they'd call a triple threat."

STAR WARS: THE FORCE AWAKENS

This year's Star Wars Celebration in Anaheim, Calif., was both the first time the cast had assembled publicly and the premiere of the *Force Awakens* trailer, which made for a chaotic environment—especially when a technical glitch happened during the presentation while photographer **Eric Ray Davidson** was still in the greenroom. "All the TVs went off," Davidson remembers. "We could hear people in the audience losing their damn minds!"

CHARLIE HUNNAM

"Charlie Hunnam's going to develop into a great actor because he has the hunger of doing it," photographer **Marc Hom** observed after roaming *King Arthur*'s London set with the film's leading man as he wrapped production. "He was very into the shoot," Hom remembers. "It was just fun walking around with him."

Picture Perfect

MAISIE WILLIAMS

"We had been shooting on *Game of Thrones*' freezing stages," photographer **Marc Hom** explains. "So it was nice to be outside to get this shot of Maisie." Hom, who photographed Williams on *GoT*'s final day of filming in Belfast last December, wanted to give her a "tomboyish but sensual" look and chose black and white because of its intimacy. Says Hom, "It would have looked cold if it was in color."

PARKS AND RECREATION

The shoot went just as quickly as *Parks and Recreations*' final season. "We shot for maybe 20 minutes," photographer **Justin Stephens** says. And during that short time in Leslie Knope's office, Chris Pratt secured his title as cast clown. "He cracked me up the most, going to town with the plastic wrap," Stephens recalls.

FELICITY

Lower Manhattan's Dune Studios filled with laughter when *Felicity* stars Scott Foley, Keri Russell, and Scott Speedman got together for our Reunions issue. "It was like old friends meeting up," says photographer **Chris Craymer**, who chose to shoot the trio on the studio's roof to maintain the presence New York City had on the series. Craymer explains, "We wanted to replicate the feeling of the city without needing to get security!"

Written and reported by DEVAN COGGAN, DANA ROSE FALCONE, and CHRISTIAN HOLUB

SHONDALAND

When the casts of *Grey's Anatomy*, *Scandal*, and *How to Get Away With Murder* came together at the Lotte New York Palace Hotel, all 33 series regulars spent the day snapping selfies—until Shonda Rhimes entered. "It was beautiful to watch how much respect everybody paid her," photographer **Mark Peterson** says. "Like when a politician walks in a room and everyone just stops and waits for direction."

STEVEN YEUN

Dylan Coulter traveled to an abandoned warehouse in Atlanta to photograph some of *The Walking Dead*'s biggest stars, but he bonded in particular with Steven Yeun over their shared love of photography. Yeun liked Coulter's final photos so much that he contacted him later with a special request: "We created an additional multiple exposure of him wielding an ax that he could give his mom, which is kind of funny," Coulter says.

The Boston Globe

THE YEAR'S BEST FILMS

by Chris Nashawaty @ChrisNashawaty

Movies

1 SPOTLIGHT

THE NEWSPAPER BUSINESS HAS TAKEN ITS SHARE OF BODY BLOWS IN RECENT YEARS, BUT *Spotlight* is a reminder of how important a free press is to speak truth to power. Tom McCarthy's devastating procedural about *The Boston Globe*'s 2002 Pulitzer-winning exposé leveling decades of sex-abuse claims against the local archdiocese gathers scalding force without grandstanding. It's a film of unflashy moments and subtle performances by Michael Keaton, Mark Ruffalo, Rachel McAdams, Brian d'Arcy James, John Slattery, and Liev Schreiber, who understand that their characters aren't the story. The *story* is the story—the grown victims still carrying scars, the Catholic Church refusing to admit its sins, even the media itself, whose complacency allowed these crimes to go unreported for so long. As Stanley Tucci, playing a victims' lawyer, says, "If it takes a village to raise a child, it takes a village to abuse one." In *Spotlight*, no one is innocent. There's enough guilt to go around.

ILLUSTRATION BY **CUN SHI**

Brie Larson and Joan Allen in *Room*

2 | SICARIO

Denis Villeneuve's war-on-drugs thriller is a mad descent into a world that feels like a fresh circle of Dante's *Inferno*: the lawless U.S./Mexico frontier in the early part of the 21st century. The film's title refers to the south-of-the-border word for *hitman*, and Villeneuve's white-knuckle workout of a movie is full of these shadowy agents of death—some with badges, some without: Emily Blunt, fierce, vulnerable, and morally upright in an underworld with little use for morality, an FBI agent on loan to Josh Brolin, who spearheads one of the U.S. government's blacker black-ops divisions. Riding shotgun in their dirty war against the cartels is Benicio Del Toro, whose sleepy-eyed menace hides his agenda until late in the game. The actor's low-key ease with sadism will remind some of Steven Soderbergh's similarly themed 2000 drug-world epic, *Traffic*. *Sicario* is more tightly focused than that sprawling film was. But, if anything, its suspense is more explosive, its universe more hopeless, and its battle ever more unwinnable.

3 | ROOM

No movie this year put audiences inside the minds of its characters as successfully and as immersively as Lenny Abrahamson's *Room*. The Irish director's gut-wrenching adaptation of Emma Donoghue's 2010 novel tells the harrowing story of a young woman named Joy (Brie Larson) and her 5-year-old son, Jack (Jacob Tremblay), who are held prisoner in a squalid 10-by-10 shed by a brutal captor named Old Nick (Sean Bridgers). The first half of the movie chronicles the day-to-day trials of these two innocents and the fleeting moments of grace that Joy manages to fashion as she tries to shelter her boy from the cruel, unbearable truth. The second, set in the outside world after their escape, is no less disorienting. The expansive world beyond "room" is its own sort of psychological prison. Larson (who's never been better or more expressive) and Tremblay (a child actor with extraordinary gifts) have remarkable chemistry. *Room* may not be a pleasant way to spend two hours, but great art isn't about comfort. This movie will haunt you for weeks and months to come.

4 | THE LOOK OF SILENCE

A stunning companion piece to 2013's *The Act of Killing*, Joshua Oppenheimer's Oscar-nominated documentary about the ghastly Indonesian genocide of the 1960s, *The Look of Silence* manages to burrow even deeper into your nightmares. Oppenheimer follows Adi, the optometrist brother of one of the purge's countless victims, as he travels to rural towns conducting eye exams. His real purpose, though, is to get answers and heal another form of blindness: his country's collective myopia regarding the monstrous atrocities of the past. With unimaginable calmness, Adi questions General Suharto's now-elderly executioners about their memories of the bloodshed. Some talk freely, almost proudly; others can't understand why Adi won't leave the past in the past. But all he's looking for is the tiniest shred of remorse. The fact that it never comes just piles one tragedy on top of another. The silence is deafening. Oppenheimer's

CREEPIEST CONTACT LENSES
Johnny Depp in *Black Mass*, Joseph Gordon-Levitt in *The Walk* (so blue... so soulless)

BEST COMIC RELIEF
Michael Peña in *Ant-Man*

BEST MOVIE TO WATCH WITH YOUR MOM
Brooklyn

BEST MOVIE TO WATCH WITH YOUR MOM PLUS 3 GLASSES OF WINE
The Intern

The mysterious Alejandro in the shadows of Denis Villeneuve's *Sicario* is many things—a wolf, the hitman of the title, a ruthless marksman—but at his core, he's a man who's lost everything to a never-ending war. Benicio Del Toro steals the movie late in the second act when he plunges deep into Alejandro's broken humanity and drives home *Sicario*'s utterly bleak message about our world: that it's set to repeat the same violent cycles, and the casualties will continue to rack up. Del Toro's performance is a quiet one, but in Alejandro's stillness we can measure his fall, from a lawyer with a family to a killer not above taking away someone else's.
—KEVIN P. SULLIVAN

ROOM: CAITLIN CRONENBERG; *BLACK MASS*: CLAIRE FOLGER; *ANT-MAN*: ZADE ROSENTHAL; *THE INTERN*: FRANCOIS DUHAMEL

film is an unnerving true-life meditation about historical amnesia. And it's one that won't be easily shaken.

5 | INSIDE OUT

Few studios manage to handcraft films as beautifully as Pixar. But even by the Bay Area brain trust's own lofty standards, *Inside Out* is a masterpiece of emotional complexity and striking depth. It's also a bit of a bait and switch—a kiddie film that speaks most directly to parents. Directed by Pete Docter (*Monsters, Inc.* and *Up*), this animated funhouse takes place inside the head of a saucer-eyed 11-year-old girl named Riley, who's thrown for a loop when her family relocates to an unwelcoming San Francisco. Anyone with kids (or anyone who's ever spent 10 minutes with a tweenage girl) will be all too familiar with the swirling emotional minefield that makes up Riley's pint-size psyche. The genius of *Inside Out* is that it pits those clashing moods against one another in a battle royal. There's Joy (Amy Poehler), Fear (Bill Hader), Anger (Lewis Black), Disgust (Mindy Kaling), and Sadness (*The Office*'s scene-stealing Phyllis Smith). *Inside Out* is, naturally, full of eye-candy silliness and smart-alecky slapstick. But the reason it soars is that deep down, it's a bittersweet story about the loss of innocence and the blink-and-you-miss-it fleetingness of childhood.

6 | CREED

In a year stuffed with remakes, reboots, and recycling experiments (see: *Jurassic World*, *Mad Max: Fury Road*, and *Terminator Genisys*), the most pleasant—and frankly, the most unlikely—surprise was Ryan Coogler's resurrection of the seemingly dead-and-buried *Rocky* saga. Shifting the focus away from Sylvester Stallone's famous southpaw, *Creed* takes up the

GREAT PERFORMANCES

BENICIO DEL TORO *SICARIO*

SICARIO: RICHARD FOREMAN

BREAKOUT

Alicia Vikander

— If you've been to the movies in the past two years, chances are you've seen Alicia Vikander—whether as a suave undercover spy in *The Man From U.N.C.L.E.* or an impossibly perfect cyborg in *Ex Machina*. The Swedish actress, 27, is Hollywood's hottest new import, and her star is rising higher with the release of *The Danish Girl*, starring Eddie Redmayne as transgender pioneer Lili Elbe. As Elbe's wife, Gerda, Vikander unfurls a mesmerizing performance that has positioned her as a strong Supporting Actress Oscar contender. And she's showing no signs of slowing down, with both the next *Bourne* film with Matt Damon and the literary drama *The Light Between Oceans* on the horizon. Luckily, she doesn't require much downtime. "I have this inevitable feeling [that] I can be up till 2 a.m. and not sleep," says Vikander. "You can do that when you have that passion within you."

—NINA TERRERO

BREAKOUT

Joel Edgerton

He's been a sturdy actor for more than a decade (e.g., *Animal Kingdom*, *The Great Gatsby*), but this year Joel Edgerton proved an expert writer-director with his outstanding corker *The Gift*. (He also had a juicy role as an FBI agent in *Black Mass*.) *The Gift* was shot in 23 days for $5 million (it grossed nine times that) and focuses on a married couple (Jason Bateman and Rebecca Hall) whose lives are upended by a creepy encounter with the husband's childhood acquaintance (Edgerton). "I was wondering what the lives of bullies and their victims could become in later life," Edgerton says. As director, he referenced masters of dread like Hitchcock and Polanski, and in an inspired decision gave Bateman the complex lead role and cast himself as the ugly duckling. "Writing and directing is an opportunity to create characters that I might not get asked to play," he says. "It's easier to abandon all vanity and be allowed to live in a morally murky place." It's a good spot for him to be in. —JOE McGOVERN

Michael B. Jordan in *Creed*

story of another underdog, Adonis Creed—the out-of-wedlock son of the Italian Stallion's late love-hate rival, Apollo. Played with a mix of streetwise swagger and soulful sensitivity by Michael B. Jordan, Adonis is hungry for both greatness inside the ring and meaning outside of it. This leads him to Philadelphia to seek the help of his father's most famous opponent. Powered by the urgent emotional authenticity of Coogler and Jordan (reteaming after 2013's *Fruitvale Station*), *Creed* isn't just the best *Rocky* film since the 1976 original—it also features Stallone's loosest and most poignant performance in decades. The lug leaves a lump in your throat. After five increasingly thin and implausible sequels, *Creed* reminds you why this franchise was so thrilling in the first place.

Géza Röhrig and Márton Ágh in *Son of Saul*

7 | SON OF SAUL

Winner of the Grand Prix at this year's Cannes Film Festival, first-time director László Nemes' shattering Holocaust drama is about trying to hold on to the merest shred of humanity during the most inhumane chapter in history. Géza Röhrig, another newcomer, gives an unshakable performance as Saul Ausländer, a Hungarian Jew who works with an Auschwitz "Sonderkommando" unit—a special group of concentration-camp prisoners who sort through the belongings of those marked for death and dispose of their corpses like hell's janitors. In return, their own executions are delayed. After a young boy survives the gas chamber only to later be put to death, Saul becomes possessed by the need to find a rabbi to give the boy a proper Jewish burial. His own survival becomes secondary. Nemes shoots the film's grim scenes with an unsparing matter-of-factness, mirroring the businesslike nature of the Nazi genocide. And Röhrig, in a largely silent role, makes you feel every ounce of Saul's desperation with just the look in his eyes.

THE GIFT: MATT KENNEDY; *CREED*: BARRY WETCHER; *SON OF SAUL*: ILDI HERMANN

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8 | CAROL

Todd Haynes' movies have a tendency to keep his audience at a polite distance. Though they're photographed with a jeweler's eye and every period detail has been obsessively attended to, it's sometimes hard to find a heartbeat beneath the beauty. But with *Carol*, the director has given us a love story that aches with romantic longing. Adapted from Patricia Highsmith's 1952 novel *The Price of Salt*, Haynes' film chronicles the blossoming taboo relationship between Cate Blanchett's Carol, a regal New Jersey housewife, and Rooney Mara's Therese, a shy salesgirl searching for her place in the world. Both actresses are beyond superb. Set in the early 1950s, *Carol* is a gorgeous time capsule capturing the manners and hypocrisies of Eisenhower-era America. But the movie doesn't judge. It makes a beautiful case for love no matter what form it takes. To be looked upon and desired, to be truly understood, to adore and be adored—these are the greatest gifts we all hope for. In the end, the heart wants what it wants. Nothing else matters.

9 | THE BIG SHORT

Until now, the most serious film on Adam McKay's directing résumé could be *Anchorman: The Legend of Ron Burgundy*. Which is to say, he might've been the least likely candidate to make a brainy, bruise-black satire of America's 2008 housing-market catastrophe. But made it he has. Thanks to a cast that tap-dances on the fine line between comedy and tragedy (including Christian Bale, Ryan Gosling, Steve Carell, and Brad Pitt), *The Big Short* is a hilarious holler of outrage that would be even funnier if it weren't so tragic. Based on Michael Lewis' best-seller about a handful of contrarian Cassandras who saw the bubble about to burst, McKay's film explains the byzantine machinations of the banking world with clever inventiveness and fourth-wall-breaking pranks. But at its core, its message couldn't be more serious: We were all played for suckers by institutions that interpreted capitalism as a license to rob people blind. The film has such a thrumming, rat-a-tat energy that it feels like the movie that *The Wolf of Wall Street* wanted to be. McKay has gone from wiseass to wise man.

10 | IT FOLLOWS

From the breakneck pacing of its opening sequence, David Robert Mitchell's *It Follows* seems like the work of a veteran master of horror. Actually, it feels like a lost John Carpenter flick from his early-'80s heyday—a playfully subversive thriller fueled by an almost suffocating sense of tension and dread. Maika Monroe plays a slightly awkward 19-year-old who makes the mistake of having a backseat tryst with a jock classmate, who passes on a curse. She will be stalked by apparitions that won't stop until they kill her or she sleeps with someone else and passes the plague on to them. The sex-equals-death formula isn't a new one, but Mitchell tweaks the tired tropes of teen body-count flicks and gives them an urgent sense of paranoia. We horror hounds have to sift through a lot of celluloid garbage in the hopes of discovering the rare nugget of gory gold. With *It Follows*, we're treated to the mother lode.

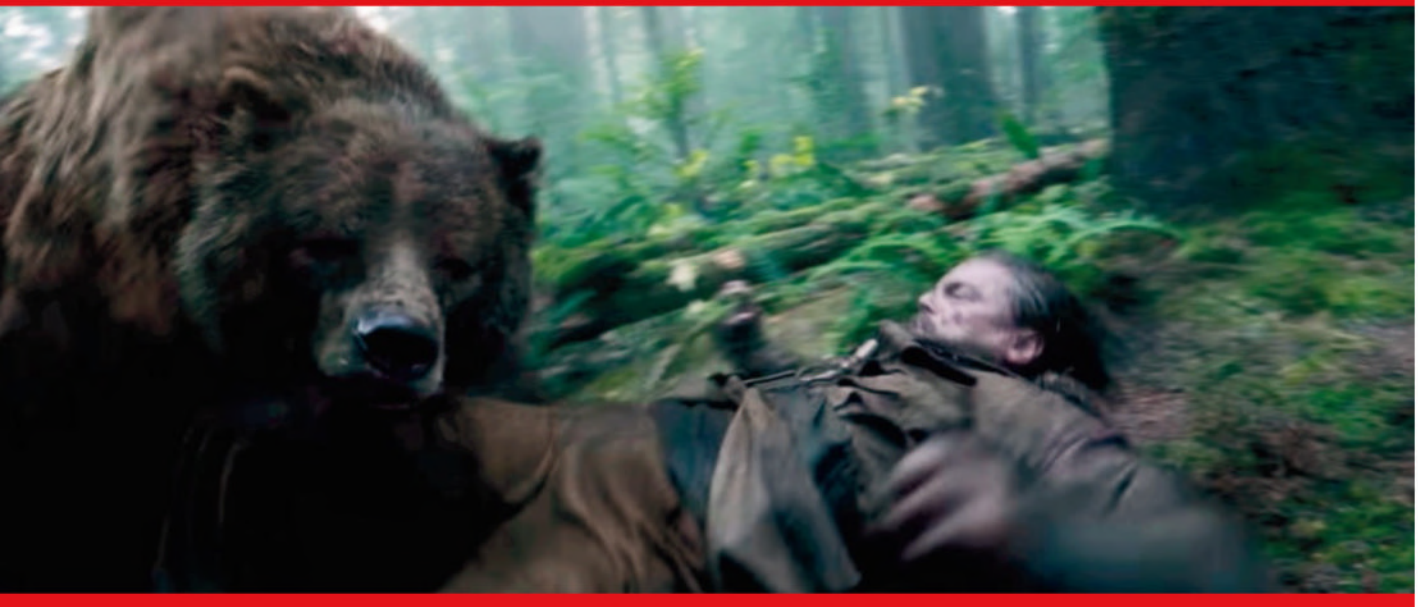
GREAT PERFORMANCES

ROONEY MARA *CAROL*

As Therese—an introverted shopgirl in 1952 Manhattan who experiences, through heartbreak, how it feels to truly fall in love—Rooney Mara conveys such a delicate metamorphosis that her performance risks being almost undetectable. The Cannes Film Festival jury felt the swoon, though, handing Mara its Best Actress prize for her role in *Carol*—which also felt like recognition for director Todd Haynes, who created the vaporously romantic environment in which Therese's journey of discovery takes place. Not unlike her cool, coiled performance in *The Girl With the Dragon Tattoo* (which earned her an Oscar nomination in 2012), Mara's brilliance lies in her ability to simultaneously portray both vulnerability and tenacity. Her climactic scene, as Therese strides through a crowded restaurant, is not simply spellbinding to watch. For the actress and her character, it feels like a victory lap.
—JOE McGOVERN

THE BIG SHORT: JAAP BUITENDIJK; *CAROL*: WILSON WEBB

THE BEST SCENES



1 THE REVENANT

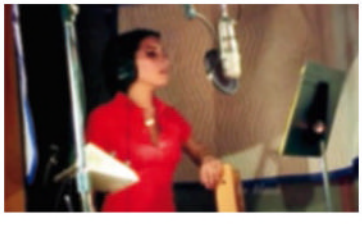
THE BEAR ATTACKS LEONARDO DiCAPRIO

THE MUCH-TALKED-ABOUT BEAR MAULING IN *THE* *Revenant* is worth every bit of hype. As fur trapper Hugh Glass, Leonardo DiCaprio becomes a mama bear's chew toy as she whips his rag-doll body around, flips him over, and rips mounds of flesh from his body. (Despite erroneous reports, no "rape" occurs.) The vicious assault finds the beast—called "Judy" by the filmmakers—tearing at his neck and dragging him around the dirt before smothering his head. And then, to cap off the brutality, director Alejandro G. Iñárritu pulls back for a glorious wide shot of her body collapsed on top of his. It's a terrifying wonder, made all the more impressive by this fact: Judy is largely a digital creation. —NICOLE SPERLING

2 | AMY WINEHOUSE RECORDS "BACK TO BLACK"

AMY

Before the fame and the Grammys and the calamitous downfall, there was just a girl pouring out her soul a cappella in a dingy walk-in closet of a studio. It's a thrilling accident that someone happened to capture the off-the-cuff recording of the unforgettable title track of *Back to Black*—a perfect storm of romantic pain and pure catharsis. —LEAH GREENBLATT



Mad Max: Fury Road

3 | THE POLECATS DESCEND

MAD MAX: FURY ROAD

At the end of a barrage of retina-blasting chase scenes in George Miller's propulsive adrenaline-fest, one elegantly choreographed set piece tops them all. Imperator Furiosa (a fierce Charlize Theron), after hurtling across miles of desert, realizes she has no choice but to make a U-turn, abandoning her plans of finding a lush, green home in a barren wasteland. That's when the Polecats come. The Cirque du Soleil-inspired aggressors vault themselves from car to car, snatching beautiful virgins from their seats while trying to noose Furiosa. Like the rest of the film, the Polecats combine graceful acrobatics with primal savagery. It's a singular, visceral cinematic experience. —NICOLE SPERLING

4 | JACK ESCAPES

ROOM

The game-changing moment arrives at the 40-minute mark of Lenny Abrahamson's riveting *Room*: the breathless, life-or-death escape of 5-year-old Jack (Jacob Tremblay)—and of us in the audience as well. Up until that point, Jack, his mom (Brie Larson), and we the viewers have been held captive in a tiny, claustrophobic shed. Rolling himself out of a rug in the back of a pickup truck, Jack sees the sky and trees and electric power lines for the first time in his life, and we experience the awe and bewilderment—knotted together with dread—right along with him. —JOE McGOVERN

5 | THE DINOSAURS FIGHT TO THE DEATH

JURASSIC WORLD

Hyperintelligent velociraptors, a time-ravaged T. rex, an all-powerful lab-created mutant, and a 15-ton sea monster battle it out while a group of puny-by-comparison humans—Chris Pratt, Bryce Dallas Howard, Nick Robinson, and Ty Simpkins—just try their best to stay out of the way of flying debris and tumbling dino-bodies. The melee culminates with a nonsensical but satisfying splash. But who was the real winner of the fight? Universal Pictures, for banking more than $1.7 billion worldwide from the summer's biggest blockbuster. —STEPHAN LEE

BEST GUY-CRY MOMENT
Furious 7's tribute to Paul Walker

LEAST UGLY UGLY STEP-MOTHER
Cate Blanchett in *Cinderella*

BEST GROSS-OUT PERFORMANCE
Jennifer Jason Leigh in *The Hateful Eight*

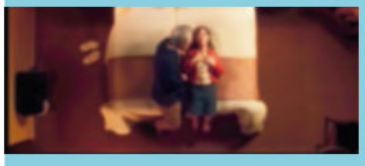
MOST AWKWARD SEX!

AMY SCHUMER & JOHN CENA *in TRAINWRECK*

WWE superstar Cena steals the scene with awful dirty talk and impressive Mandarin skills.

AMY POEHLER & IKE BARINHOLTZ *in SISTERS*

Two very game actors + slippery goo + Beethoven's "Für Elise" = a can't-look-away disaster.



MICHAEL & LISA *in ANOMALISA*

In terms of stop-motion puppet sex, Team America: World Police *wins for raunch;* Anomalisa *wins for unsettlingly realistic intimacy.*

DAKOTA JOHNSON & JAMIE DORNAN *in FIFTY SHADES OF GREY*

Leonardo DiCaprio and Judy the Bear have more chemistry than these two.

MAD MAX: FURY ROAD: JASIN BOLAND; *FURIOUS 7*: SCOTT GARFIELD; *CINDERELLA*: JONATHAN OLLEY; *THE HATEFUL EIGHT*: ANDREW COOPER

BREAKOUT

Tessa Thompson

— When Tessa Thompson first expressed interest in *Creed*, she didn't know it was a *Rocky* sequel. "I thought maybe it was about the band," she says with a laugh. For her role as Bianca—an experimental musician with progressive hearing loss and the girlfriend of Michael B. Jordan's titular boxer—the 32-year-old actress (*Selma*, *Dear White People*) spent hours fleshing out her character with director Ryan Coogler (*Fruitvale Station*). "I could give you a novel-length footnote of all the things we came up with for her that weren't in the movie," she says. "She went to Quaker school, for example." Thompson, who's been getting steady work ever since a stint on *Veronica Mars* in 2005, is currently finishing filming for the new HBO sci-fi series *Westworld*. But her recent rise in visibility hasn't exactly made things easier. "For me it only gets harder," she says. "It's a certain necessary discontentment that keeps you reaching."
—KEITH STASKIEWICZ

Jeff Daniels and Michael Fassbender in *Steve Jobs*

6 | MICHAEL FASSBENDER AND JEFF DANIELS SQUARE OFF
STEVE JOBS

It's 1988, and Steve Jobs (Michael Fassbender) is confronted backstage at the product launch of his NeXT computer by Apple CEO John Sculley (Jeff Daniels). Flashing between their (unapologetically fictional) conversation and the dark, stormy night several years before when Jobs was fired by Apple's board of directors, the scene delivers the movie's full smorgasbord of dangerous writing, florid directing, and pyrotechnic acting. —JOE MCGOVERN

7 | MELISSA McCARTHY AND ROSE BYRNE FIGHT ON A PLANE
SPY

A loonily inspired blend of action and insult comedy at 30,000 feet, this showdown between an undercover American spy (Melissa McCarthy) and a pageant-haired Bulgarian villainess (Rose Byrne) rises and falls on the chemistry of its two stars. (Okay, so it also rises and falls according to the rules of aerodynamics. But it's still fantastic.)
—LEAH GREENBLATT

STEVE JOBS: FRANCOIS DUHAMEL; *THE MARTIAN*: TWENTIETH CENTURY FOX

8 | MATT DAMON LIFTS OFF
THE MARTIAN

After everything Mark Watney (Matt Damon) has done to survive on Mars (using his own feces to grow

BEST HIGHBROW HORROR

GOODNIGHT MOMMY, IT FOLLOWS, SPRING

The multiplexes can keep their *Poltergeist* remakes and *Paranormal Activity* sequels. If you want to be truly scared by a great movie, slink into the art house. On the heels of 2014's low-budget Aussie chiller *The Babadook*, this year offered an Austrian thriller about twin boys and their heavily surgerized mother (*Goodnight Mommy*, right), a macabre romance set on

potatoes, getting impaled by shrapnel, enduring hours of disco music), there's no way he's going to die on the way to his own rescue, even if he is blasting himself into space in a rocket with only plastic tarps for windows. Even though we had a good idea of how it would end, there wasn't a more suspenseful sequence at the movies this year. —KEVIN P. SULLIVAN

9 | ROBERT DE NIRO ARRIVES
JOY

Early in David O. Russell's kinetic comedy-drama based loosely on the life of Joy Mangano, the woman who invented the Miracle Mop, we get quite an introduction to the family of the title character (Jennifer Lawrence). Joy's father (Robert De Niro) has shown up after being tossed out by his girlfriend, so Joy brings him to the basement, where we see her ex-husband (Édgar Ramírez) crooning into a microphone. The men begin to bicker, and Joy's solution—a line of toilet paper to separate them—makes for one of the film's most uproariously funny moments. —SARA VILKOMERSON

10 | JOSEPH GORDON-LEVITT DOES...
THE WALK

Only the one-inch steel braided cable and the man are real, but when Philippe Petit (played by Joseph Gordon-Levitt) steps onto the wire between the two towers of the World Trade Center, you *feel* the gravity yanking at you from 110 stories below. Director Robert Zemeckis digitally created the 1974 New York City skyline that became the coliseum for Petit's highwire stunt. The extraordinary, unhurried 17-minute scene is the most majestic simulation of a real event since the sinking of the ship in *Titanic*. —JOE McGOVERN

FORD: DAVID JAMES/© LUCASFILM 2015

the Italian coast (*Spring*), a brutal *Lord of the Flies*-like story about a school for the deaf (*The Tribe*), a twisty account of sins revisited on the sinner (*The Gift*; see page 62), and a deeply unsettling horror tale of teen sex and dread (*It Follows*, which made our top 10 list; see page 65). All but *The Tribe* are available on Blu-ray or VOD—watch them and have a fun time falling asleep. —JOE McGOVERN

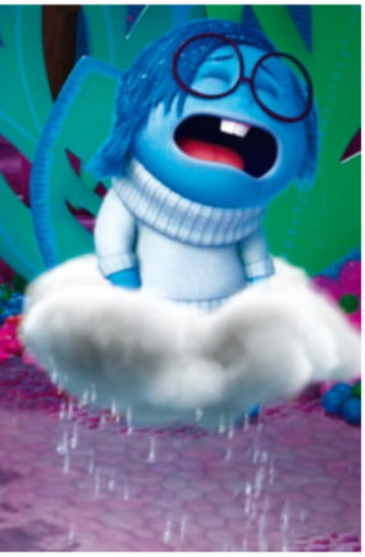
GREAT PERFORMANCES

HARRISON FORD
STAR WARS: THE FORCE AWAKENS

He made us cry in the trailer with a single line. So yes, it's premature to declare Harrison Ford's return as Han Solo one of the great performances of the year before any of us have actually seen *Star Wars: The Force Awakens*. But we're going to go out on a limb and do it anyway. Over the past 38 years, Ford has been, at times, ambivalent about his most indelible character, but our love for the *Millennium Falcon*-er has never waned. It's not just his smart-ass charm, or that he's the franchise's dashing romantic rogue and, with Chewbacca, half of its two-man cavalry. It's because while we may admire Luke's purity and Leia's strength, Han is the one we know will save us—the one we want to cheer for. So how could we not choke up a little to see him again, older now but with that same soft smirk, standing next to his old fuzzball pal aboard the ship that launched a billion childhood fantasies, speaking for all of us: "Chewie, we're home." —SEAN SMITH

BREAKOUT

Sadness



Count on Pixar to take a much-avoided emotion and turn it into a scene-stealer—even a hero. Voiced by *The Office* alum Phyllis Smith, Sadness plays a pivotal role in helping 11-year-old Riley accept her difficult move from Minnesota to San Francisco in *Inside Out*, teaching her a tough, grown-up lesson: that feeling blue is not only okay but necessary for growth. With her warbly deadpan delivery and airy sighs, Smith brings Sadness to hilarious heart-tugging life, winning the appreciation of very young fans. "The other day when I was in Target, I heard this voice behind me," Smith says. "And there was this tiny little girl. I think she was in kindergarten or first grade. She had this Sadness doll and she said, 'Would you sign this, please? I love Sadness.'" Now so do we.

—NINA TERRERO

THE WORST MOVIES OF THE YEAR

by Chris Nashawaty

1 | HOT TUB TIME MACHINE 2

You know a sequel's lousy when the star of the original would rather pass up a fat payday than blemish his résumé—especially when the star is the not-very-choosy-to-begin-with John Cusack. Still, there was no warning sign glaring enough to tip us off to this toxic cesspool of obnoxious characters and gay-panic gags.

2 | THE HUMAN CENTIPEDE III

I'm not sure who Tom Six's gutbucket descents into body-horror depravity are made for, but after sitting through the final (promise?) installment of his sleazy, sadistic torture-porn franchise, I'm certain I wouldn't want to meet them.

3 | JOE DIRT 2: BEAUTIFUL LOSER

I feel bad picking on David Spade, who hasn't been funny since 1995. But if he's going to keep cranking out movies like *Joe Dirt 2,* he has only himself to blame. This redneck riff on *It's a Wonderful Life* (plus fart gags!) is so terrible, Frank Capra's heirs should sue for punitive damages.

4 | ACCIDENTAL LOVE

What's the opposite of *Joy*? How about the other David O. Russell movie from 2015? Despite landing Jake Gyllenhaal, Jessica Biel, and Catherine Keener (all looking like they're trapped in a perp walk), Russell took his name off this toothless send-up of America's health-care system, which was shot back in 2008 and patched together by others. Smart move.

5 | TERMINATOR GENISYS

If you ever devoted a brain cell to the complex time-jumping universe of the *Terminator* franchise, the joke's on you. This blatant cash-grab basically asks: "Remember that stuff we told you in the previous movies? Forget that, we're changing the rules." I suppose there was a watered-down retro thrill in seeing Ah-nuld back in action. But not nearly enough of one. This scorned sci-fi nerd won't be bahk.

(Clockwise from top left) *Terminator Genisys; Hot Tub Time Machine 2; Joe Dirt 2: Beautiful Loser;* and *Accidental Love*

INSIDE OUT: PIXAR; TERMINATOR GENISYS: MELINDA SUE GORDON; HOT TUB TIME MACHINE 2: STEVE DIETL

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CRITICAL MASS

Here's a look at some of the **best- and worst-reviewed** movies of 2015*

EW	THE 40 BEST	IMDb	META CRITIC	ROTTEN TOMATOES	AVG.
A	INSIDE OUT ▲	84	94	98	92
A	SPOTLIGHT	86	93	98	92
A	THE LOOK OF SILENCE	84	92	96	91
A	LISTEN TO ME MARLON	82	87	97	89
A–	CAROL	77	95	94	89
B+	BROOKLYN ▲	81	87	98	89
B	MAD MAX: FURY ROAD	82	89	97	89
A	ROOM	83	86	96	88
A	AMY	79	85	96	87
A	TIMBUKTU	72	91	99	87
A–	CREED	87	82	93	87
A–	THE SALT OF THE...	84	83	95	87
B+	PHOENIX	73	90	99	87
A	RED ARMY	77	83	97	86
A–	THE SECOND MOTHER	82	82	95	86
B	SEYMOUR...	75	83	100	86
A	GOING CLEAR...	81	80	93	85
A	KURT COBAIN...	76	83	97	85
A	SICARIO ▲	80	81	93	85
A–	THE MARTIAN	82	80	93	85
A–	SHAUN THE SHEEP... ▲	74	81	99	85
B	WILD TALES	82	77	95	85
A–	THE DIARY OF A TEEN...	72	87	94	84
B+	'71	72	83	96	84
B+	BRIDGE OF SPIES	80	81	92	84
B	JAMES WHITE	75	84	92	84
A–	BEST OF ENEMIES	77	77	94	83
A–	THE END OF THE TOUR	75	82	90	83

EW		IMDb	META CRITIC	ROTTEN TOMATOES	AVG.
A-	IT FOLLOWS	69	83	96	83
A–	TANGERINE	69	85	96	83
A–	PADDINGTON	72	77	98	82
B+	WHAT WE DO IN THE...	76	75	96	82
B	EX MACHINA	77	78	92	82
B	IRIS	70	80	97	82
C–	LOVE & MERCY	75	80	90	82
A–	THE GIFT	72	77	93	81
B+	MISSION: IMPOSSIBLE...	75	75	92	81
B	STEVE JOBS	77	82	84	81
B+	SPY	71	75	93	80
C+	I'LL SEE YOU IN MY...	67	75	93	78

EW	THE 10 WORST	IMDb	META CRITIC	ROTTEN TOMATOES	AVG.
D+	PIXELS	57	27	17	34
B–	TAKEN 3	60	26	9	32
C–	MORTDECAI ▲	55	27	12	31
C	THE COBBLER ▲	58	23	9	30
C	THE GALLOWS	43	30	15	29
C	HOT PURSUIT ▲	50	31	7	29
C	FANTASTIC FOUR	43	27	10	27
F	ACCIDENTAL LOVE	40	20	7	22
D+	VICE	41	17	4	21
D	PAUL BLART: MALL COP 2	44	13	5	21

*ONLY INCLUDES FILMS RELEASED BEFORE DEC. 4, 2015

INSIDE OUT: PIXAR; BROOKLYN: KERRY BROWN; SHAUN THE SHEEP MOVIE: LIONSGATE; SICARIO: RICHARD FOREMAN; MORTDECAI: DAVID APPLEBY; HOT PURSUIT: SAM EMERSON; THE COBBLER: MACALL POLAY

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THE YEAR'S BEST SHOWS

By Jeff Jensen @EWDocJensen &
Melissa Maerz @MsMelissaMaerz

TV

Jeff's Picks

1

MR. ROBOT

USA

IN 2015, TV'S BEST MOVED US TO FEELING, REFLECTION, AND TWEETING BY SURVEYING THE relationship between broken people and broken society. No show pushed my buttons more than Sam Esmail's thriller about the moral compromises and systemic injustices of our times. Elliot—a misfit yearning for coherence and connection; a cog raging against the machine that owns him—rebooted the alienated hero to electrifying effect. Rami Malek, mesmerizing, kept us emotionally invested in a mystery that entertained even as it implicated us with "kingdom of bulls---" invective. Like the striking negative-space aesthetic, Christian Slater's walking, talking gadget-play transcended gimmickry by meaning many things: a buggy coping mechanism; a corrupt fantasy gone viral. Enthralling and resonant, *Mr. Robot* reminded us that revolution begins under the hoodie.

ILLUSTRATION BY **YoAz**

Matthew Rhys and Keri Russell on *The Americans*

2 | THE AMERICANS
FX

Like schizoid Elliot, Philip and Elizabeth Jennings—Soviet spooks in Reagan-era USA—provided a portrait of American life undermined by rotting identity...and in one wrenching moment, rotting teeth. Season 3 of this ironic Cold War drama produced DEFCON 1 levels of tension by tracking the risky business of glasnost. A command to reveal themselves to their Christian daughter (Holly Taylor) and bind her to Communism destabilized loyal soldier Elizabeth (Keri Russell) and disillusioned Philip (Matthew Rhys) and framed complex confrontations with themselves. Which was more riveting: Elizabeth rationalizing her moral character while talking a woman into poisoning herself? Philip, posing as a cigarette lobbyist, seducing a troubled teen fuming with self-loathing? Or Philip shedding another brilliant disguise to shatter fake wife Martha (Alison Wright)? The cast crushed every game-changing beat. So what if Emmy largely ignored them? To Siberia with her!

3 | UNBREAKABLE KIMMY SCHMIDT
NETFLIX

A woman escapes a madman's captivity, remakes her life, and gets justice. From anyone else, this is horror. From *30 Rock* EPs Tina Fey and Robert Carlock, it's a hypermodern *That Girl* and a rat-tat-tat comic attack on mendacity in all quarters of pop life. Humane vision and perfect casting, including Tituss Burgess and Jane Krakowski, grounded the flamboyant "Peeno Noir" irreverence with sincere heart. Ellie Kemper's Kimmy was TV's best screwball Supergirl—a blast of optimism, working out her cotton candy naïveté and "mole woman" trauma without surrendering her totally rad worldview. She was our anti–*Mr. Robot*—a redeemer to Elliot's destroyer.

4 | MASTER OF NONE
NETFLIX

Hollywood wouldn't think to cast Aziz Ansari as a rom-com leading man, so the Indian-American comedian and former *Parks and Recreation* supporting player made a star vehicle for himself. The result: a hilarious, wise, and sexy exploration of hooking up and falling in love in the age of Uber. With sharp takes on immigrant families, media representation, and (of course!) target-market horror flicks, the show furthered a movement of excellent sitcoms like *black-ish* and *Fresh Off the Boat*, bringing to TV perspectives too long absent. Personal, universal, finely fashioned, *Master of None* was simply masterful.

TV WORDS OF THE YEAR

Trim (verb)
Why cancel a dud show when you can just take a little off the sides? (We're looking at you, *Blood & Oil*, *The Player*, and *Truth Be Told*!)

Peak TV (noun)
Our current state of quality programming available on every possible outlet. It's nothing to complain about—seriously.

Hope-watch (verb)
A term inspired by the second season of *True Detective* and popularized by HitFix critic Alan Sepinwall. It's the practice of sticking with a bad show, optimistic that it will get better.

5 | MAD MEN
AMC

Betty Francis (January Jones) ascending the stairs of her school with an armful of books and a body full of cancer. Peggy Olson (Elisabeth Moss) strutting toward the future with a hangover hidden by shades and attitude. Don Draper (Jon Hamm), that noxious, failed phony, finding hope for renewal in a moment of Zen and fizzy inspiration. Maybe. His Mona Lisa smile haunts. Matthew Weiner's *Mad Men* swan song was a surprising, sometimes challenging, bittersweet symphony about engaging the tumult of our times and internal lives with boldness and grace. It leaves a legacy of extraordinary episodic art-making and sets the standard for all wannabe great dramas.

6 | FARGO
FX

What Melissa Maerz says on the next spread? Cosign. I just liked it a teensy bit less.

THE AMERICANS: PATRICK HARBRON/FX; *MASTER OF NONE*: KC BAILEY/NETFLIX; *TRUE DETECTIVE*: LACEY TERRELL

7 | HANNIBAL
NBC

All hail Bryan Fuller's sumptuously grotesque *Hannibal*—the redemption of reboot cannibalism and "Shocker!" sensationalism. The first half of the final season served up meaty nightmares about self-destructive obsession, enmeshment, and vengeance, sauced with op-art sex scenes, baroque violence, and formal audacity galore. The second half, a beautifully freaky reinvention of *Red Dragon*, pushed TV's strangest 'ship—doomed psycho-seer Will (Hugh Dancy), damnable psycho aesthete Hannibal (Mads Mikkelsen)—over a cliff in a locked embrace and into the abyss, a sublime concluding statement about the dead-end fascination with abomination.

8 | DOCUMENTARY NOW!
IFC

And now for something completely different: Fred Armisen and Bill Hader breaking your heart playing wistful and weird mother-daughter recluses. Spoofing documentary classics and forms, the former *Saturday Night Live* costars pushed past simple parody to craft ingenious valentines to the medium of film and sharp satire about how "reality" is presented and how we represent and reveal ourselves on camera. Among gems, a masterpiece: "Gentle and Soft: The Story of the Blue Jean Committee," a melancholy jam about easy-listening rockers living with (and capitalizing on) a lightning strike of accidental brilliance.

9 | CRAZY EX-GIRLFRIEND
THE CW

In a year rich with new storytelling voices, Web sensation Rachel Bloom sang her way to the front of the chorus with her winningly prickly musical dramedy. Brazenly embracing and lampooning the problematic cliché of the title, Bloom gives us an evolving saga about one millennial's messy wander toward "know thyself" authenticity—a new-media madwoman to replace Hamm's old-media madman. The tunes are subversive delights, from the viral "Sexy Getting Ready Song" to the impish twang of "I Love My Daughter (But Not in a Creepy Way)." If loving *Crazy Ex-Girlfriend* is wrong, I don't want to be right.

10 | RECTIFY
SUNDANCETV

Ray McKinnon's visually poetic, meticulously examined character study of guilty conscience, cultural estrangement, and derailed lives reached new depths in a tighter season 3. The empathy that it generates is profound. Tawney (Adelaide Clemens), wrestling with her faith and identity; Teddy (Clayne Crawford), questioning his masculinity and character; Daniel (Aden Young), prepping for exile by painting a swimming pool (never has watching paint dry been more engrossing) and taking his mom (J. Smith-Cameron) on a road trip, one of 2015's most soulful hours. *Rectify* is better than drama—it's a spiritual ministry.

BREAKOUT

Constance Wu

On ABC's *Fresh Off the Boat*, Constance Wu shines as the Huang family's metaphorical (and oh-so-comical) rudder, Jessica. She's a confident and sarcastic—yet deeply loving—matriarch who transcends the too easy tiger-mom stereotype. "We are leading and telling our own unique story," the 33-year-old says of the sitcom, now in its second season. That narrative approach, coupled with Wu's winning performance, has resonated with viewers—especially those who are finally seeing their experiences reflected on screen. "To come from a group that's so grossly underrepresented in media and feel like that group feels like they've been heard is something I've never experienced," she says. "It's been incredibly rewarding, almost moving, hearing other people's, what we're calling 'fresh off the boat' stories." Here's to staying the course for years to come. —AMANDA MICHELLE STEINER, WITH REPORTING BY KEVIN P. SULLIVAN

DOCUMENTARY NOW!: TYLER GOLDEN/IFC; CRAZY EX-GIRLFRIEND: LISA ROSE/THE CW; FRESH OFF THE BOAT: ERIC MCCANDLESS/ABC

WAFFLE HUT

Melissa's Picks

1

FARGO

FX

WHEN WAS THE LAST TIME A DRAMA ABOUT small-town America felt so epic? *Fargo* is an expertly cast, thrillingly plotted crime story about a Midwest that's so insular, a simple hairdresser (Kirsten Dunst), a female Mob boss (Jean Smart), a Native American vet (Zahn McClarnon), and an Afroed enforcer (Bokeem Woodbine) get mixed up in one another's business. But there's something deeper going on, too. Set in the late 1970s, when Native Americans, African-Americans, and women were demanding more freedom and soldiers were returning from Vietnam, it explores the turmoil of a changing nation and questions why violence that's heroic during wartime is considered evil in ordinary life. Add in a noble sheriff (Patrick Wilson) who's investigating brutal murders, and *Fargo* isn't just one of TV's bloodiest series—it's also the most moral one.

ILLUSTRATION BY **DAVID GILLIVER**

BREAKOUT

Rami Malek

— For all its twists and murders, the first season of *Mr. Robot* was defined by a moment that nearly everyone saw coming. But as we watched Elliot Alderson's world crash down around him, the truth of "Who is Mr. Robot?" wasn't the revelation we cared most about. In that graveyard scene, it was the heartbreaking quality of Rami Malek's performance that blew us away. Before the USA series, Malek had been steadily building his résumé with small roles in films like *Short Term 12*, *Night at the Museum*, and *The Twilight Saga: Breaking Dawn—Part 2*. But the role of Elliot gave him an opportunity that he had never had before. "I get to be a part of something that affects people's lives. The show unites them and inspires them," Malek says. "I had a grandmother come up to me on the street the other day. She said, 'Look at how old I am, and I love your show.'" Someone out there has one cool grandma.

—KEVIN P. SULLIVAN

2 | MR. ROBOT
USA

Finally, a drama that truly understands hackers and doesn't feature some tattooed geek spouting nonsense like, "Let's steal the mainframe!" Led by Rami Malek in a chillingly detached performance as a vigilante for an Anonymous-like group called fsociety, *Mr. Robot* taps into the conversations that mattered in 2015: social justice, privacy versus transparency, the fractured identity between how we live online and who we are IRL. It's radical both in its anti-bank message and its narrative structure, which allowed for twists that practically broke Twitter. And the fact that it aired on USA—a network known for fetishizing suits—makes it almost as revolutionary as fsociety.

3 | BOJACK HORSEMAN
NETFLIX

Yes, it's a cartoon about a horse who used to be a sitcom star. Don't hold that against it. By taking the form of a brightly colored Hollywood satire populated by animals, this dark comedy got away with moments so wrenching, they might've felt like overkill on a live-action show. *BoJack* is a brutal critique of an industry that's hyperfocused on bringing happiness to fans at the expense of those entertaining them. (One episode captures the double bind that the Bill Cosby scandal put women in.) But it's also an insightful series about what prevents anyone, famous or not, from being fulfilled. And seeing these fuzzy creatures suffer the same hopelessness as the rest of us only makes it more affecting.

4 | THE JINX
HBO

Sometimes the best mysteries can't be solved, because solving them just creates more mysteries. That's the case with this docuseries, which began as director Andrew Jarecki's attempt to get inside the twisted mind of murder suspect Robert Durst—who delivered what sounded like a shocking admission of guilt in the finale—and ended up prompting bigger questions about the show itself. When was Jarecki obliged to alert authorities about this new evidence? Could Durst's legal team actually use the finale to defend him? One thing was certain: Debating about *The Jinx* was almost as disturbingly addictive as watching it.

5 | SHOW ME A HERO
HBO

Leave it to David Simon (*The Wire*) to take a dry subject like housing projects and make it thoroughly suspenseful. Based on a true story, the series follows Yonkers mayor Nick Wasicsko (Oscar Isaac) as he battles his community over affordable-housing units that will relocate many low-income minority tenants to white middle-class neighborhoods. Well acted, quickly paced, and genuinely moving, its complicated debates about race and class make for essential viewing. And as a character study, it's an even more powerful tool for progress. Simon understands that viewers' politics change only once they get to know the human beings behind the debate.

6 | BETTER CALL SAUL
AMC

If *Breaking Bad* was compulsively watchable because it showed a

MR. ROBOT: VIRGINIA SHERWOOD/USA NETWORK; *BOJACK HORSEMAN*: NETFLIX; *CATASTROPHE*: AMAZON STUDIOS; *EMPIRE*: CHUCK HODES/FOX

decent man evolving into a wicked one, this spin-off is the opposite: It's the origin story of a corrupt lawyer (Bob Odenkirk) who truly wants to be good, but circumstances keep preventing him from making the right choices. That can be heartbreaking, as when Jimmy McGill is routinely rejected by the firm that employs him and the brother (Michael McKean) whom he loves. But it can also be thrilling, especially when Jimmy fast-talks his way out of one mess and into another, getting you to admire him, pity him, and white-knuckle the couch—often all at the same time.

7 | SILICON VALLEY
HBO

Start-up culture makes for an easy target, so it's fortunate that *Silicon Valley* offers something deeper than endless geek jokes. (Though, to be fair, those geek jokes are hilarious.) At its core, it has always been an evergreen comedy about failing your way to the top, and this season it was hard to tell which was more satisfying: watching Pied Piper's hyperintelligent nerds outsmart the competition by negging the same venture-capital firms they should be flattering, or knowing that karma would bite them eventually, forcing them to beg forgiveness from the exec they called "a chode-gargling f--- toilet."

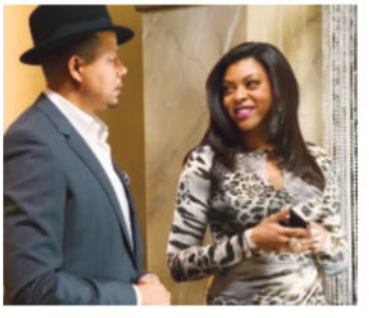
8 | CATASTROPHE
AMAZON

Who would've thought that such a practical love story could be so romantic? Rob (Rob Delaney) and Sharon (Sharon Horgan) hardly know each other when she gets pregnant, but they keep the baby because she's a single fortysomething woman who might not get another chance. By removing the will-they-or-won't-they question, the show gets to linger on everyday moments that make relationships more meaningful: the false starts, miscommunications, and tiny-but-significant kindnesses that create long-term love. Their story is freeing, not just because it's a blow to the retrograde fantasy of Mr. Right, but because it proves that settling for Mr. Right Now can be even better.

Sharon Horgan and Rob Delaney on *Catastrophe*

9 | MASTER OF NONE
NETFLIX

Created by *Parks and Recreation* alums Aziz Ansari and Alan Yang, it's the rare New York comedy that actually looks and sounds like New York, with smart-talking, average-looking black, white, and Asian characters who can't afford penthouse apartments on their creative-person paychecks. It's also the rare sitcom that explores real, relatable issues faced by youngish New Yorkers, like the guilt of being raised by immigrants who sacrificed everything, or what it's like to be paralyzed by choice, whether you're deciding to have kids or selecting one of 5 million tacos to order for lunch.



10 | EMPIRE (SEASON 1)
FOX

Back in January, the idea that *Empire* would be a hit was both astonishing and unsurprising. As a hip-hop musical with a predominantly black cast, it didn't look like anything else on TV. But its over-the-top plot twists (semi-incestuous hookups!) rivaled the best '80s soaps, the music was impossible to get out of your head (drip drop!), and Taraji P. Henson's performance as Cookie Lyon was so fierce, she earned every spot on her leopard-print jumpsuit. The show has gone off the rails a bit during season 2, but for one happy moment, when "serious shows" still hoarded all the critical praise, *Empire* reminded us that great drama could also just be good fun.

GREAT PERFORMANCES

MAURA TIERNEY

On most TV dramas, jilted wives are either objects of pity or schadenfreude. But as Helen on Showtime's *The Affair*, Tierney turns the former Mrs. Noah Solloway into a far more complicated figure who accepts full responsibility for her actions, like forcing her artistic husband out of Harlem and into stodgy Park Slope or hooking up with her son's doctor while her kids are still home. Helen might not be the world's best wife or mother, but she refuses to play the victim, and somehow she earns more sympathy that way.

By portraying Helen as a woman who's a bit of an actress herself—a power mom who's actively repressing the pot-smoking free spirit she was before she got married—Tierney doesn't just deliver a great performance. It's a multilayered performance within a performance. She gives Helen a depth that she never had in season 1, when Noah's (Dominic West) perspective cast her as little more than a status-hungry lady who lunches. Tierney has captured the essence of a woman who's still reminding herself (and viewers) that she's more than just somebody's wife. And whether she's slurring the words to a Lucinda Williams song or casting judgment upon her ex by shooting him hilariously droll *oh-you-can't-be-serious* expressions, she masters the mix of comedy and tragedy that is divorce.

—MELISSA MAERZ

THE WORST SHO

Jeff's Picks

1 | WICKED CITY
ABC
A slick psycho and a sadistic single mom troll the Sunset Strip in the hair-metal '80s killing women. ABC whacked *Wicked City* because viewers correctly rejected it for being headbangingly brainless or an insult to Billy Idol. Whatever the reason, good job, America.

2 | TRUTH BE TOLD
NBC
We need shows that reflect our everyday struggles with race, privilege, and prejudice. *Truth Be Told* squandered the opportunity to be such a show with clunky, cheapening comedy. May its failure inspire better.

3 | HAND OF GOD
AMAZON
Ron Perlman, Dana Delany, and a fine cast were wasted on 2015's worst binge, a cynical treatment of faith and a soulless satire about justice, politics, and other big-issue stuff. When, oh, when will the antihero wallow end?

4 | MINORITY REPORT
FOX
Fox's extrapolation of Steven Spielberg's sci-fi classic into an ongoing storytelling franchise was a profoundly bland subversion of a distinctive cinematic statement. Despite pricey-looking production values, the show's vision of the future scans small, unconvincing, and silly: The virtual-reality detective work looks like exhausting *Dance Dance CSI*. This is the future? Count me out.

5 | HEROES REBORN
NBC
Once, the comic-book pastiche of *Heroes* was, for all its failings, actually unique. But with the airwaves now glutted with too many superpowered folk, *Heroes Reborn* was 2015's most unnecessary revival. Worse were the clichés, incoherent plotting, and near-larcenous appropriation. Fade away, *Heroes*. You're done.

(Clockwise from top left) *Heroes Reborn; Truth Be Told; Dr. Ken; The Leisure Class; True Detective; Wicked City; Hand of God; Minority Report*

THE AFFAIR: MARK SCHAFER/SHOWTIME; *HEROES REBORN*: CHRISTOS KALOHORIDIS/NBC; *TRUTH BE TOLD*: COLLEEN HAYES/NBC; *WICKED CITY*: ERIC MCCANDLESS/ABC; *HAND OF GOD*: AMAZON STUDIOS; *MINORITY REPORT*: MICHAEL CAULFIELD/FOX

WS OF THE YEAR

Melissa's Picks

1 | **TRUE DETECTIVE**
HBO
The hard-boiled detective-show clichés. The hammy dialogue. The inability to differentiate one troubled alcoholic cop from the next. When you approach a critically adored show with high hopes, only to find yourself hate-watching the second season, it feels like *blue balls in your heart.*

2 | **DR. KEN**
ABC
How sad that Ken Jeong, everyone's favorite naked gangster from *The Hangover* and a genuinely funny guy, created this groan-worthy sitcom about a physician who makes fun of hemorrhoids and raps his diagnoses. Jeong used to be a doctor in real life. He gave that up for *this*?

3 | **TRUTH BE TOLD**
NBC
Is a white dude allowed to use the N-word? Does Chinese food taste better if it's served by a woman with a fake Asian accent? This is what passes for provocative discussion on this clueless sitcom about two best friends—one white, one black—who supposedly talk openly about race.

4 | **WICKED CITY**
ABC
Within the first 10 minutes of this serial-killer thriller, a woman is stabbed to death while performing a porny sex act, kicking off an hour of dumb, violent fun that forgets the "fun" part. No wonder it was fall TV's only canceled new show.

5 | **THE LEISURE CLASS**
HBO
Director Jason Mann was such an entitled jerk on *Project Greenlight*, waxing pretentious about the importance of film versus digital, that no one would've expected to see his film about a madcap night on a Connecticut estate fail on a plot level so basic, it earned a zero-percent review on Rotten Tomatoes.

DR. KEN: DANNY FELD/ABC; THE LEISURE CLASS: JOHN P. JOHNSON/HBO; TRUE DETECTIVE: LACEY TERRELL/HBO (3); JESSICA JONES: MYLES ARONOWITZ/NETFLIX; AGENT CARTER: KELSEY MCNEAL/ABC; OUTLANDER: NEIL DAVIDSON/STARZ; THE WALKING DEAD: GENE PAGE/AMC

THE YEAR IN REVIEW

Want to relive even more of 2015's most memorable highs and lows? Tune in to ***Entertainment Weekly Best & Worst in 2015***, airing Dec. 16 at 10 p.m. on Reelz, to watch our writers, critics, and editors toast and roast *True Detective*, Adele, Jennifer Lawrence, and more.

2015 TV TREND-O-METER

THE ONES WE CAN'T GET ENOUGH OF—AND THE ONES THAT NEED TO GO AWAY.
—RAY RAHMAN

GIVE US EVEN MORE

DIVERSE VOICES
Some say there's too much TV, but anytime we get strong shows from new perspectives—we see you, Aziz Ansari—things are going right.

COMPLEX HEROINES
Nuanced characters like Jessica Jones and Peggy Carter are the heroes we need and deserve.

MULTIPLE PERSPECTIVES
For better or for worse, the shifting POVs on The Affair *and* Quantico *make narrators more unreliable than ever.*

TIME TO BE RETIRED

MALE NUDITY
Full-frontal equality might've been overdue, but let's make sure this trend doesn't rise.

CAN'T-SEE TV
Shows are getting darker—literally! Gritty realism has left us squinting at series like The Leftovers *and* Daredevil.

DEATH FAKE-OUTS
"Is he or isn't he dead?" is the new "Will they or won't they?"—a plot crutch. Let's (definitively) kill this trope.

THE BEST EPISODES

1 | THE JINX

"WHAT THE HELL DID I DO?" *HBO*

IF THIS CHILLING FINAL CHAPTER OF DIRECTOR ANDREW JARECKI'S true-crime docuseries had instead been the capper for a scripted drama, critics would have undoubtedly cried foul. The stalking. The burping. The seeming confession of guilt from suspected killer Robert Durst. It's all *too* convenient. All *too* unbelievable. But *The Jinx* proved that, as is so often the case, truth really is stranger than fiction. When Durst was confronted with a pile of evidence against him, including the now-infamous "Beverley" letter, his hubris (and one hot mic) proved his undoing—and made for a whole new batch of glaring headlines. —AMY WILKINSON

2 | INSIDE AMY SCHUMER

"LAST F---ABLE DAY"
COMEDY CENTRAL

We knew this was going to be the year of Amy Schumer as soon as season 3 premiered: From the music-video tribute to the derriere, to a pitch-perfect *Friday Night Lights* spoof, to say nothing of the titular sketch skewering Hollywood's attitude toward women (costarring Julia Louis-Dreyfus, Tina Fey, and Patricia Arquette!), Schumer stuffed this half hour with such an intense range of wit and smarts we could barely catch our breath. —SARA VILKOMERSON

3 | GAME OF THRONES

"HARDHOME" *HBO*

From Jon Snow (Kit Harington) fighting a relentless army of the undead to a tense meeting between Tyrion (Peter Dinklage) and Daenerys (Emilia Clarke), "Hardhome" aced both ends of the dramatic spectrum—the spectacular and the intimate—then capped it with a Snow vs. Night's King stare-off that delivered both. —JAMES HIBBERD

4 | BETTER CALL SAUL

"FIVE-O" *AMC*

We were getting nervous when *Breaking Bad*'s impassive assassin Mike Ehrmantraut (Jonathan Banks), the fixer who was too old for this s---, began this sly spin-off stranded in a parking booth. Then *Saul* unleashed Mike's backstory: He murdered the corrupt policemen who killed his dirty-cop son and remains haunted by

THE JINX: MARC SMERLING/HBO; GAME OF THRONES: HELEN SLOAN/HBO; MAD MEN: AMC; YOU'RE THE WORST: BYRON COHEN/FX; THE WIZ LIVE!: PAUL GILMORE/NBC

guilt for leading him astray ("I broke my boy"). "Five-O" showed that the only thing harder than blood to draw from this stone is tears. —DAN SNIERSON

5 | MASTER OF NONE
"PARENTS" *NETFLIX*

Who knew a comedy about bumbling millennials could be so moving? This episode, in which Dev (Aziz Ansari) and Brian (Kelvin Yu) try to connect with their immigrant parents, neatly wove in their fathers' poignant, tender flashbacks, encapsulating the show's achingly funny appeal...and inspiring millennials everywhere call their parents immediately. —SHIRLEY LI

6 | MAD MEN
"LOST HORIZON" *AMC*

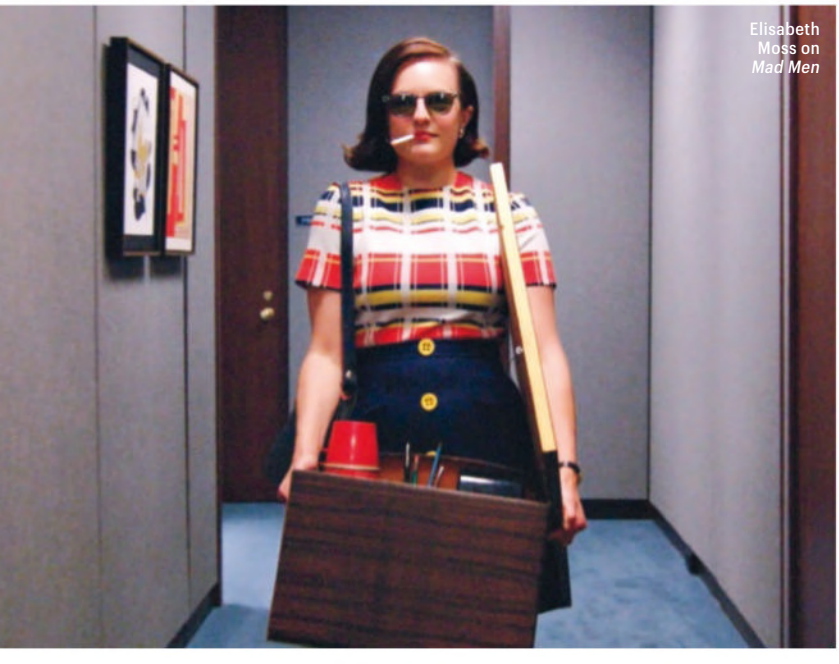
When Peggy (Elisabeth Moss) strode into the offices of McCann Erickson with that lewd painting tucked under her arm, she pushed the series to a new, unforgettable high just as it was winding down to its terrific finale. It's an image that endures even after Don (Jon Hamm) headed west and bought the world a Coke. —SHIRLEY LI

7 | SCANDAL
"THE LAWN CHAIR" *ABC*

The powerful season 4 outing centered on an African-American teen shot by cops, who planted a knife to make it look like self-defense. As protesters cried for justice, the boy's father stood sentry over his body with a shotgun, leading to a tense and emotional hour that sadly mirrored too many current events. —NATALIE ABRAMS

8 | PARKS AND RECREATION
"LESLIE AND RON" *NBC*

"One Last Ride" warmly concluded this small-town gem, but "Leslie and Ron" proved an emotional, goofy showcase for our glowing liberal optimist and glowering libertarian pessimist. Locked in City Hall to mend fences, Leslie (Amy Poehler) tries to break Ron (Nick Offerman) by butchering Billy Joel; he vulnerably reveals the missed lunch date that fractured their friendship. The episode reminded us of *Parks*' two-hearted soul underneath that body blanket of Post-it notes. —DAN SNIERSON


Elisabeth Moss on *Mad Men*

BEST ABOUT-FACE
It's enough to make you forget last year's middling *Peter Pan Live!* NBC struck gold with a modern version of *The Wiz*. We'll ease on down this road anytime.

BEST UNIFORM
Call it *The Sisterhood of the Traveling Henleys*: Those powder blue tops on *Quantico* hugged all the right places—on every single trainee.

WORST UNIFORM
Jessica Jones' grimy, worn-out jeans. Can someone get our superheroine to a 7 For All Mankind sample sale, stat?

9 | YOU'RE THE WORST
"THERE IS CURRENTLY NOT A PROBLEM" *FXX*

FXX's hilariously cynical take on modern relationships took an emotional turn with Gretchen's (Aya Cash) jittery meltdown revealing her longtime struggle with clinical depression. Her furious outburst shattered the show's format and left viewers wondering if Gretchen—and the series—would ever be the same. —JAMES HIBBERD

10 | THE LAST MAN ON EARTH
"ALIVE IN TUCSON"/"THE ELEPHANT IN THE ROOM" *FOX*

Though the series now has enough characters to fill an *SNL* sketch, *Last Man*'s one-hour debut was a wonderfully lonely experience. Imaginative and artfully directed, the episodes introduce us to a desperate, bearded Will Forte as he roams an empty continent. It's a big canvas, but Forte fills it well with a mix of raucous comedy and quiet humanity. Much like a sexy mannequin in a window, this bold vision was just too seductive not to fall for. —RAY RAHMAN

MATCH THE TAT

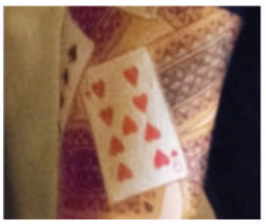
SOME SHOWS GET UNDER YOUR SKIN—AND UNDER THEIR CHARACTERS', TOO. INK PLAYED A BIG ROLE ON TV THIS YEAR. CAN YOU PAIR THE TATTOO WITH ITS OWNER? BY SHIRLEY LI

TATTOO

1 This ex-con's gritty skull is just one of many designs he'd like to erase on his road to redemption.

2 Sure, it looks like a bird in flight, but—like other cryptic ink on this drama—there may be more than meets the eye.

3 These geometric symbols could help their wearer track down a formidable, possibly extra-terrestrial enemy.



4 Don't bet against a supervillain who can peel off playing-card tats to use as lethal projectiles.

5 A blogger tracking unnatural phenomena dubs herself "The Girl With the Genie Tattoo" to honor this artwork.

6 Call it "killer inst-*inked*": These lines on a sword-wielding assassin's back represent his personal death toll.

CHARACTER

A **SEAN BENNIGAN** (Milo Ventimiglia) *The Whispers*

B **JANE DOE** (Jaimie Alexander) *Blindspot*

C **JAMIE CAMPBELL** (Kristen Connolly) *Zoo*

D **KD** (Garret Dillahunt) *Hand of God*

E **SUNNY** (Daniel Wu) *Into the Badlands*

F **JEREMY TELL** (JR Bourne) *Arrow*

ANSWER KEY 1 (D), 2 (B), 3 (A), 4 (F), 5 (C), 6 (E)

GREAT PERFORMANCES

REGINA KING

Probably best known for comedic turns in films like *Jerry Maguire* and *Miss Congeniality 2: Armed and Fabulous*, Regina King showed off her Grand Canyon-size range this year with a pair of dramatic roles. On ABC's *American Crime*, she played a devout Muslim whose brother was the suspect in a murder investigation. The searing performance won her the Emmy for Outstanding Supporting Actress in a Limited Series or Movie. And though she doesn't have a statue to show for it (yet), her turn as Dr. Erika Murphy in the second season of HBO's *The Leftovers* deserves equal praise.

Residing in Miracle, Tex., a town that experienced no "departures" (i.e., the mysterious disappearance of 2 percent of the population), Erika and her husband, John (Kevin Carroll), seem to live an idyllic life with teen twins Michael (Jovan Adepo) and Evie (Jasmin Savoy Brown). But when Evie vanishes, the visage of the Murphy marriage begins to crack, and Erika's rage burns through.

King is by turns ferocious, fragile, and heartbreaking as she struggles to understand the loss of her child—and her faith. A highlight of the season: Erika's sit-down with neighbor Nora Durst (Carrie Coon) in the sixth episode, titled "Lens," which was like watching two tigers circling each other, looking for weaknesses. In a fair world, King will once again celebrate her strengths next year on the Emmy stage. —TIM STACK

HAND OF GOD: AMAZON STUDIOS; *BLINDSPOT*: PETER KRAMER/NBC; *THE LEFTOVERS*: VAN REDIN/HBO; *THE WHISPERS*: EIKE SCHROTER/ABC; *ARROW*: DYAN PERA/THE CW; *INTO THE BADLANDS*: PATTI PERRET/AMC

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BREAKOUT

Jussie Smollett

There was no bigger TV story in 2015 than the rise of Fox's *Empire*. And much of the series' success is thanks to the magnetic performance of Jussie Smollett as Jamal Lyon. Playing the gay son of music titans Lucious (Terrence Howard) and Cookie Lyon (Taraji P. Henson), Smollett radiates both rock-star charisma and a natural vulnerability, which have made the 32-year-old a household name. "It's mind-boggling," he says of the success. "I truly have gotten my life with *Empire*." When Smollett—previously best known for the '90s ABC sitcom *On Our Own* starring him and his five siblings—first read for the part with his onscreen parents, it was obvious that this was the role he was born to play. Remembers Smollett, "Terrence grabbed me on my shoulders and hugged me and said, 'There are angels guiding you right now. You *are* Jamal.' And then he walked out, and I was like, 'What the f--- just happened?'" We think that's called the moment a star is born. —TIM STACK

THE OPENING CREDITS YOU DIDN'T WANT TO SKIP

BEST MAKEOVER

THE LEFTOVERS (HBO)

The drama swapped its gloomy first-season opener for a sunnier—but still remarkably chilling—slide show of photos that use silhouettes to mark the missing.

BEST SONG

UNBREAKABLE KIMMY SCHMIDT (NETFLIX)

Coupled with a colorful and bubbly (just like Kimmy!) montage, the Auto-Tuned earworm drives home the comedy's girl-power theme. (Dammit!)

BEST MULTITASKER

CRAZY EX-GIRLFRIEND (THE CW)

Only Rachel Bloom can begin a musical comedy about an impulsive woman's quest for true happiness with music, comedy, AND a tongue-in-cheek critique of sexism, all in 30 seconds.

BEST VISUAL EFFECTS

DAREDEVIL (NETFLIX)

By simulating a cityscape soaked in red liquid, the striking opener not only evokes the grim, decaying world our hero faces but also teases the bloody tale to come.

MOST MESMERIZING

FLESH AND BONE (STARZ)

The breathtaking shots of dancers leaping through colored powder, set to Karen O's hypnotic cover of "Obsession," make this rhythmic, sultry intro on point (and on pointe).

MOST MOUTHWATERING

GRACE AND FRANKIE (NETFLIX)

Wedding-cake toppers tell the story of how the titular duo's husbands fell in love, setting a sweet stage for the sitcom's topsy-turvy twists. —SHIRLEY LI

EMPIRE: CHUCK HODES/FOX

STREAMING SURVIVAL KIT

The best part about winter? Making a dent in your what-to-watch list, especially outfitted with these.

While we love a frosty foray into a winter wonderland, some nights are best spent inside in front of the TV—kicked back on the couch, nibbling swanky snacks, wearing that super-snuggly onesie. (Let's be honest.) Curl up with these picks for the coziest evening since ... last weekend.

A RICH POUR

Bring a bottle of red to your next marathon-viewing party. A balanced blend pairs with more foods and pleases even the choosy connoisseur.

2012 CMS COLUMBIA VALLEY RED BLEND
This deep ruby elixir from Hedges Family Estate (Benton City, WA) is 50 percent Cabernet Sauvignon, 44 percent Merlot and 6 percent Syrah.

SUPERIOR SNACKING

A date night at home doesn't have to be five-star to feel fancy. Skip the chips and upgrade with a decadent dark-chocolate nosh.

BARKTHINS SNACKING CHOCOLATE
Pair your red with chocolate of the dark variety. Careful, these extra-thin wafers are irresistibly snackable.

ENERGY REBOOT

Marathon watchers will welcome a caffeine fix to power through a full season (or five).

MR. COFFEE CAFÉ LATTE
Can't tear yourself from the screen? Brew a one-touch latte. Bonus: Mr. Coffee powers off automatically once your drink is ready.

DECADENT DETAILS

Burrow. Snuggle. Swathe. Whatever your style, get comfortable with the binge watcher's No. 1 accessory: a luxurious throw.

SOFIA CASHMERE 100% CASHMERE CABLE TRAVEL SET
Whether it's a wrap for one or a tuck for two, you'll want to luxuriate in this cashmere blanket. (Keep the pillowcase and eye mask for yourself!)

Watch *Fargo* on FX NOW

A WATCH-WORTHY QUEUE

It's time for the main event. Hunker down for the long haul with a list of the buzziest shows this season.

***FARGO*, SEASON 2**
The crime drama from FX makes a sophomoric return that lives up to its Emmy accolades in Season 1. Follow along the Kansas mob's pursuit of the Gerhardt family business.

So long, #showhole!

Just plug and play.

Need a new favorite show? Amazon Fire TV Stick gives you access to over 250,000 movies and TV episodes with HBO GO, Netflix, Hulu and Amazon Video. For under $40. Let the binge begin again!

amazon fireTV

THE YEAR'S BEST ALBUMS

By EW Staff

Music

1

KENDRICK LAMAR

TO PIMP A BUTTERFLY

"ANYBODY CAN GET IT. THE HARD PART IS KEEPING IT, MOTHERF---ER," DR. DRE REMINDS HIS protégé Kendrick Lamar on his third LP, the defining album of 2015. Happy to shoulder his burden as hip-hop's next great savior, the MC delivered an insightful depiction of what it's like to be black in America now, whether he's skewering cable news wolves who've trivialized #BlackLivesMatter or providing protesters with inspiring refrains. Sonically he draws on a century of African-American music—be-bop, funk, R&B, soul, old-school hip-hop—and fuses those elements into a raucous stew. At times it sounds as if everything might fall apart—it doesn't—yet it's that tension that keeps things so riveting. Like Sly and the Family Stone's *There's a Riot Goin' On* or N.W.A's *Straight Outta Compton*, this is the kind of cultural document that years from now we'll never know how we could have lived without. On "King Kunta" Lamar raps, "I should probably run for mayor when I'm done, to be honest." To be honest? Kendrick for President. —KYLE ANDERSON

ILLUSTRATION BY **HSIAO-RON CHENG**

Carly Rae Jepsen

2 | CARLY RAE JEPSEN

E•MO•TION

The Canadian singer didn't crack the top 10 with her second album and had no single to match the success of her breakout 2012 single, "Call Me Maybe." Which makes you wonder: Just *what* were music fans smoking in 2015? From the fist-pumping opener "Run Away With Me" to the glossy closing anthem "When I Needed You," the 30-year-old (and a team of top-shelf studio wizards like Dev Hynes, Shellback, and Greg Kurstin) drew upon '80s mall-pop queens Tiffany and Debbie Gibson to create a classic G-rated bubblegum record about good boys, bad boys, and the boy-crazy girls who love them. *E•MO•TION* is one of those rare albums where every song sticks—and will still sound fresh a decade from now. —KEVIN O'DONNELL

3 | ADELE

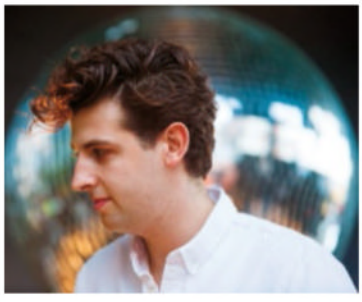
25

What does the world's most beloved pop icon of the 21st century do for her follow-up spin around the block? She recruits a bunch of new co-pilots (Max Martin, Bruno Mars, Tobias Jesso Jr.), finds fuel beyond heartbreak, and lets her remarkable instrument (that voice) do the steering. Adele's *25* is like a luxurious automobile: sleek and smooth, with a raw power you can feel in your bones. —KYLE ANDERSON

4 | JAMIE XX

IN COLOUR

The ragga-kissed rave-up "I Know There's Gonna Be (Good Times)" is more than a song title—it's a promise. Playing joyful hooky from his day job with dream-pop trio the xx, the artist born Jamie Smith assembles an album that feels like the best kind of portable house party: heady, eclectic, and full of possibilities. Forget the idea of dance music as a cold digital alloy; over 10 lushly layered tracks, *Colour* takes it to a place way beyond beats that go bump in the night. —LEAH GREENBLATT



BEST HYPE MAN
Ryan Adams for his cover of Taylor Swift's *1989*

BEST POLICY CHANGE
Friday release dates

BEST AMBASSADOR OF NEW SOUNDS
Beats 1 DJ Zane Lowe

HOTTEST MAY–DECEMBER HOOKUP
Madonna and Drake

BEST CAMEO
Missy Elliott's meow-meow-meow verse on Janet Jackson's "BURNITUP!"

BEST SOUNDTRACK THAT WAS BETTER THAN THE MOVIE
Paper Towns

5 | A$AP ROCKY

AT.LONG.LAST.A$AP

He should have called it *Rocky in Wonderland*: The Harlem-bred MC, 27, dives headfirst down the rabbit hole on his hypnotic second studio album—a record as steeped in murky psychedelia as it is in the luxury-rap swagger of his star-making 2013 debut. Subterranean beats (supplied by Mark Ronson and Danger Mouse, among others) pulse and roll like deep-sea Doppler as A$AP spits knotty verses about sex, lies, and LSD...and flips a far-out sample of Rod Stewart circa 1972, just because he can. —LEAH GREENBLATT

6 | COURTNEY BARNETT

SOMETIMES I SIT AND THINK, AND SOMETIMES I JUST SIT

In an otherwise underwhelming year for rock music, this 28-year-old Australian served up the most headbanging collection of bedroom jams—a nice throwback to the days when female guitar heroes like the Breeders ruled MTV's Buzz Bin. But this isn't just a nostalgia trip. Barnett has established herself as one of pop's most gifted new storytellers. Never have songs about staring at walls or shopping for groceries on the cheap or killing time by playing *SimCity* rung so true or packed such punchlines. "Put me on a pedestal and I'll only disappoint you," she sings. Not a chance. —JESSICA GOODMAN

7 | CHRIS STAPLETON

TRAVELLER

For years Stapleton has been one of Nashville's top hitmakers, penning No. 1's for Luke Bryan, Kenny Chesney,

JEPSEN: HAZEL + PINE; JAMIE XX: MAT HAYWARD/GETTY IMAGES; A$AP ROCKY: CHAD BATKA/*THE NEW YORK TIMES*/REDUX

and others. This year the 37-year-old went solo and delivered the year's best country record, largely by bucking the slick sounds of a genre he's mastered. Doused in tales of heartache (and a few fifths of whiskey), *Traveller* meshes Allman Brothers-style swagger with Texas-dancehall charm and gritty blues. Johnny Cash would approve of outlaw-country's new keeper of the flame. —MADISON VAIN

8 | FATHER JOHN MISTY
I LOVE YOU, HONEYBEAR

Is troubadour Josh Tillman, better known as Father John Misty, indie's most cynical romantic or its most romantic cynic? On his resplendent second album, the 34-year-old blurs the distinction, wedging sincere ballads in with sidesplitting satires of love in the digital age. One constant: Every tune is loaded with gorgeous strings, twangy guitars, and Tillman's angelic voice. —ERIC RENNER BROWN

9 | WILCO
STAR WARS

After the CGI overkill and hammy writing of the prequels, *Star Wars: The Force Awakens* has resurrected hope in the franchise thanks to a more charmingly ragged old-school approach to storytelling. Same goes for Wilco's ninth album, which eschews studio fussiness in favor of a looser, more lived-in sound. With this album's kick-the-PA fuzz and cooly shrugged-out melodies, frontman Jeff Tweedy has finally found his inner Han Solo. —KYLE ANDERSON

10 | MILEY CYRUS
MILEY CYRUS & HER DEAD PETZ

Two years after releasing her smash *Bangerz*, the 23-year-old rode her wrecking ball once again—only this time she sidestepped her major label and released a freebie on SoundCloud. The result? The year's most WTF record, created with the help of indie rock's reigning weirdos the Flaming Lips and producer Mike WiLL Made-It. Sure, *Dead Petz* is at times a comically glorious trainwreck—the less said about "Bang Me Box" the better. But from the morphine-drip-slow groove "Slab of Butter" to the stoner-love ballad "Lighter," there are moments of genuine psychedelic-pop transcendence. And in a time when every celebrity's persona is Instagram-filtered to death, Miss Miley offered an uncensored look inside her weird, wild world. Music needs more fearless risk takers like her. —KEVIN O'DONNELL

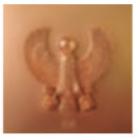
Miley Cyrus

CYRUS: KEVIN MAZUR/WIREIMAGE.COM

MORE ON EW.COM See what else made the cut for the best albums in EW's expanded list at **ew.com/bestalbums2015**

THE WORST ALBUMS OF THE YEAR

by Kyle Anderson



1 | TYGA
THE GOLD ALBUM: 18TH DYNASTY

Congratulations, Tyga! Your Fisher Price-made My First Gangsta Rap Kit has solidified your status as the fourth-best Kardashian-adjacent rapper (after Kanye, French, and Scott Disick).

2 | MUSE
DRONES

The prog mavens crossed over into parody, making *Drones* less like a sleek killing machine and more like one of those Radio Shack helicopters you break on Christmas morning.

3 | HOLLYWOOD VAMPIRES
HOLLYWOOD VAMPIRES

Alice Cooper, Joe Perry, and Johnny Depp's tribute to 1970s alcoholism answers the question "What's the one Depp thing in 2015 that was worse than *Mortdecai*?"

4 | DRAKE AND FUTURE
WHAT A TIME TO BE ALIVE

By themselves, Drake and Future had stellar years. Together, they sound like seniors phoning in an oral presentation in AP History, each one assuming the other will pick up the slack.

5 | CEELO GREEN
HEART BLANCHE

He's been on the cutting edge of hip-hop and R&B, but judging by these pedestrian throwbacks, his best innovation now is spinning in a big red chair.

THE BEST SONGS

1 | THE WEEKND

"CAN'T FEEL MY FACE"

FORGET YOUR FACE; THAT'S WAY NORTH OF THE PLACE YOU SHOULD BE feeling this delirious dance-floor rapture. Until this summer Abel Tesfaye was best known for dusky R&B anthems like "Wicked Games" and the *Fifty Shades* serenade "Earned It." But "Face" is a whole different beast: Making like the prodigal son of *Off the Wall*-era Michael Jackson, Tesfaye moon-bounces from one rubber-band bass line to the next, skimming his silky falsetto over crisp finger snaps and walloping synths. When he coos, "And she'll always get the best of me/The worst is yet to come," you know he knows he's lost his head. And he loves it. —LEAH GREENBLATT

2 | JUSTIN BIEBER

"WHAT DO YOU MEAN?"

In recent years Justin Bieber may have made headlines more for his bad-boy antics and a certain romantic fling than his music. That all changed with this stellar single from his mature album *Purpose*. Over a lush tropical-house groove courtesy of co-writers Poo Bear and Mason Levy, Bieber had his Justin Timberlake "SexyBack" moment. He may have said goodbye to his teen heartthrob image—but he's just getting started. —MADISON VAIN

3 | ADELE

"HELLO"

It's got a wonderfully haunting piano riff and gut-wrenching lyrics that'd make the most stone-faced human cry, but it takes a once-in-a-generation voice like Adele's to turn this heartbreaker into an instant classic. —ERIC RENNER BROWN

4 | ALESSIA CARA

"HERE"

A windows-down anthem for introverts, a party jam for people who hate parties, an old-soul lament delivered by a teenage R&B starlet with no use for wasted youth: Welcome to 2015's best and sneakiest pop contradiction. Built on a narcotic 1971 Isaac Hayes riff last borrowed by Portishead for their 1994 mope masterpiece "Glory Box," Cara's song bares the beautiful misery of an "antisocial pessimist" who would rather be anywhere but Here. —LEAH GREENBLATT

THE WEEKND: MICHAEL TRAN/FILMMAGIC.COM; ADELE: XL/COLUMBIA RECORDS

5 | DEMI LOVATO
"COOL FOR THE SUMMER"

The singer has called this her "'80s rock ballad from the future." That's an understatement. Over a groove that struts like a supermodel in nine-inch stilettos (hat tip, Max Martin!), the former Disney star delivered an oh-no-she-didn't anthem to bi-curious experimentation. ("Don't be scared/Cuz I'm your body type" goes down as one of the year's most scintillating couplets.) Best of all, with those blazing vocals, Lovato proved she had one of the year's most unstoppable voices. —ERIC RENNER BROWN

6 | SELENA GOMEZ
"GOOD FOR YOU" (FEAT. A$AP ROCKY)

Where Lovato went full force with her music, her BFF Selena Gomez opted for mood setting—and this blush-inducing, seductive electro-ballad was the defining soundtrack for every late-night post-club comedown. —KEVIN O'DONNELL

7 | FETTY WAP
"TRAP QUEEN"

This was one of the year's most infectious tunes. And also one of the most subversive. How many casual music fans crooned and shimmied along to the viral smash from this rapper, clueless that it was an ode to the titular heroine's crack-cooking skills. Not since Bone Thugs-N-Harmony fooled the masses into singing a welfare carol has R&B-laced drug-hop burned so clean. —KYLE ANDERSON

8 | SAM HUNT
"HOUSE PARTY"

This country smash blared at countless college keggers, football tailgates, and (duh) house parties. Still, the Nashville breakout's tune is more than an anthem to good times: It's also a clever love song about staying in and throwing a rager for two. —MADISON VAIN

9 | LITTLE BIG TOWN
"GIRL CRUSH"

It's the cruelest crush, once removed: a flawless, sweet-smelling goddess who has everything you ever wanted—including your ex. Like so many of the best pop songs, "Girl Crush" (officially released at the tail end of 2014) is built on a hook strong enough to be stripped down to its most basic elements: just a whispery thump of percussion, a hip-swaying guitar line, and a vocal so gorgeous and full of longing it makes your heart turn over. —LEAH GREENBLATT

10 | BARONESS
"SHOCK ME"

A 2012 tour-bus crash shattered the bones of frontman John Dyer Baizley and pushed his band to the brink of extinction. But they came back with the heaviest rock single of the year, featuring weapons-grade psychedelic fuzz and a harmony-juiced wave of a chorus that leaves nothing but awe in its wake. —KYLE ANDERSON

Fetty Wap

LOVATO: JEFF KRAVITZ/FILMMAGIC.COM; FETTY WAP: CHELSEA LAUREN; LEWIS AND MACKLEMORE: MAT HAYWARD/WIREIMAGE.COM; PITBULL: ROBIN MARCHANT/GETTY IMAGES; BROWN: JOHN SHEARER/INVISION/AP IMAGES; PUTH: LARRY BUSACCA/BMA2015/GETTY IMAGES FOR DCP; TRAINOR: JASON LAVERIS/FILMMAGIC.COM; SPEARS: JEFFREY MAYER/WIREIMAGE.COM; AZALEA: TAYLOR HILL/WIREIMAGE.COM; R. CITY: HANNIBAL MATTHEWS

THE WORST SONGS OF THE YEAR

by Kyle Anderson

1 | MACKLEMORE & RYAN LEWIS
"DOWNTOWN"

Not even the presence of hip-hop legends Melle Mel and Kool Moe Dee can offset the fact that this is a song about cruising on mopeds. Can't wait for the duo's Segway jam!

2 | PITBULL FEAT. CHRIS BROWN
"FUN"

Like flamingo-print wallpaper plastering a Miami retirement home, "Fun" is depressing if you think about it for too long.

3 | CHARLIE PUTH FEAT. MEGHAN TRAINOR
"MARVIN GAYE"

If you're going to invoke the Prince of Soul, you should actually bring some, you know, soul.

4 | BRITNEY SPEARS & IGGY AZALEA
"PRETTY GIRLS"

The sound of two fembots trying to prove their humanity to each other via JV cheerleading chants. A bummer dipped in poster paint, Auto-Tuned to infinity.

5 | R. CITY
"LOCKED AWAY"

As the title suggests, this unholy union of dancehall and Adam Levine should have stayed that way.

EW See what else made the cut for the best songs in EW's expanded list at **ew.com/bestsongs2015**

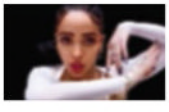
BEST MUSIC VIDEOS

DAVID BOWIE
"BLACKSTAR"
The Thin White Duke leans pitch black in this spooky, saturated epic.

MISSY ELLIOTT
"WTF"
Missy reminds us what we've been missing in a clip packed with brain-exploding visuals.

SHAMIR
"CALL IT OFF"
The pop upstart is feeling himself in felt, turning life into a Technicolor puppet show.

M.I.A.
"BORDERS"
Forget the sloppy lyrical politics; it's the strikingly current visuals of refugees that cut deep.



FKA TWIGS
"GLASS & PATRON"
R&B meets high art—and culminates in a wildly bendy vogue-off.
—LEAH GREENBLATT

THE 10 BEST CONCERTS AND TOURS

Madonna performing on Sept. 24 in Philadelphia

MADONNA
REBEL HEART TOUR

Three decades into her career, Madge could have set up shop in Vegas. But the Queen of Pop is a tireless road warrior who's always in search of new sounds and ideas. So with a set list of more than two dozen songs, she served up revamped versions of her most enduring hits—and still turned every arena into a life-affirming disco.

RUN THE JEWELS
1/30/15, NEW YORK CITY

El-P and Killer Mike can turn any place into a low-level basement riot, and the two MCs had no trouble blowing up their heavy boom-bap at Madison Square Garden. If that didn't convert fans who came to see headliner Jack White, Zack de la Rocha's drop-in definitely did.

TAYLOR SWIFT
THE 1989 WORLD TOUR

Tay's tour made headlines for her surprise duets (hello, Joan Baez!). But it was more than an A-list circus. With inspiring speeches about friendship and feminism, Swift turned her shows into inspiring summits for her young female fans.

D'ANGELO AND THE VANGUARD
BONNAROO 2015

Did it matter that the R&B icon was 40 minutes late to the stage? No way. His late-night set had the crowd grooving way past the 3 a.m. encore.

U2
INNOCENCE + EXPERIENCE TOUR

After their epic 2009–11 360° tour, the world's biggest rock band pared things down for this trek. The smaller scale suited them. U2 kicked off each gig by performing underneath a giant Edison bulb, only to have the show swell into a dazzling spectacle.

THE GRATEFUL DEAD
FARE THEE WELL TOUR

Fare thee well indeed: The jam kings capped off their long, strange trip (50 years!) with guitarist Trey Anastasio conjuring the late Jerry Garcia.

NICKI MINAJ
THE PINKPRINT TOUR

With a who's who of up-and-comers like DeJ Loaf and Tinashe, the rapper had the hip-hop tour of the year.

BLUR
10/23/15, NEW YORK CITY

Blur had perpetually been the also-ran to Oasis during the mid-'90s Britpop arms race, but on this night at MSG they showed why they've managed to outlast the brothers Gallagher.

FOO FIGHTERS
7/4/2015, WASHINGTON, D.C.

Buddy Guy, Joan Jett, and more pals helped Dave Grohl & Co. celebrate their 20th anniversary with the year's best Fourth of July bash.

THE WAR ON DRUGS
COACHELLA 2015

Adam Granduciel's crew of rock journeymen scored a home run with this blissed-out set, which had just about every festgoer asking afterward, "Did you see the War on Drugs?" Hopefully you said yes.

—KYLE ANDERSON, ERIC RENNER BROWN, JESSICA GOODMAN, KEVIN O'DONNELL, AND MADISON VAIN

MADONNA: KEVIN MAZUR/WIREIMAGE.COM

MORE ON EW.COM See what else made the cut for the best concerts and TV performances at **ew.com/bestperformances2015**

Play my “Friday Night” playlist.

What album is this?

Tell me the news.

Dim the lights.

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Controlled by your voice.

Hands-free and always on to read the news, answer questions, play music, check traffic, weather and much more. Just ask.

INTRODUCING

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THE YEAR'S BEST FICTION & NONFICTION

Edited by Tina Jordan @EWTinaJordan

Books

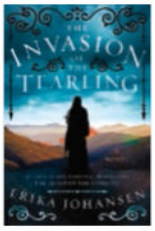
1

BETWEEN THE WORLD AND ME

TA-NEHISI COATES

"I WOULD NOT HAVE YOU DESCEND INTO YOUR OWN DREAM," Coates urges in *Between the World and Me*, a tender, furious polemic addressed as a novella-length letter to his teenage son. "I would have you be a conscious citizen of this terrible and beautiful world." An established journalist and essayist, Coates has already won numerous prizes—not least among them a National Book Award and MacArthur genius grant—and been anointed a 21st-century torchbearer of black intellectual thought. He knows that mantle is no small thing. But he also has no desire to offer easy gestures or advance the audacity of hope. Instead, in raw, starkly personal prose, he presents racism not as a social construct but as a "visceral experience [that] dislodges brains, blocks airways, rips muscle, extracts organs, cracks bones...." The inclusion of torn-from-the-headlines names like Trayvon Martin and Michael Brown has led well-meaning readers (many of them white) to remark on the timeliness of *World*'s arrival. But Coates' crosshairs are set on millennia of injustice, not just isolated moments, and his voice resonates long after the last page. —LEAH GREENBLATT

ILLUSTRATION BY **EDEL RODRIGUEZ**



OUR FAVORITE SEQUEL
Erika Johansen's *The Invasion of the Tearling*, her fantastic companion to last year's *The Queen of the Tearling*

BEST ROMAN À CLEF
Hilary Liftin's *Movie Star by Lizzie Pepper*, a delicious, thinly veiled fictitious account of the Tom Cruise–Katie Holmes marriage

MOST GRIPPING FIRST LINE
"We all make mistakes, but starting the Third World War would have been a rather large one."
—Frederick Forsyth, *The Outsider*

MOST SCANDALOUS CONFESSION
"The first thing I did when I was pregnant was give up quaaludes."
—Grace Jones, *I'll Never Write My Memoirs*

2 | A MANUAL FOR CLEANING WOMEN
LUCIA BERLIN

Like a lot of brilliant but erratic artists, Lucia Berlin never found great fame and was largely lost to history after her death in 2004. To her credit, she might have been too busy living to care: A hard-drinking, easy-marrying ex-debutante whose compass led her everywhere from Alaska and El Paso to Chile's cotillions and the ER wards of California, she put it all into these stories—a *Manual* as smart and nervy and unforgettable as the woman who wrote them. —LEAH GREENBLATT

3 | DREAMLAND
SAM QUINONES

Like a David Simon TV show gone cosmic, this investigation into our country's opiate epidemic cuts feverishly between national nightmares: the rise of Big Pharma, the decline of the Rust Belt, the drug-trade underworld along the America–Mexico border, the fear that health insurance does everything besides ensure health. Quinones builds every hyperprecise detail and desperately human story into a coherent portrait of American rot. —DARREN FRANICH

4 | HUNGER MAKES ME A MODERN GIRL
CARRIE BROWNSTEIN

Hunger—to transcend her troubled childhood and connect with something bigger and more beautiful via the power of music—made Brownstein not just a modern girl but a trailblazing rock heroine. In her shrewd, funny, touchingly honest memoir, the singer-guitarist in seminal riot-grrrl trio Sleater-Kinney and star of *Portlandia* traces her evolution from a needy, nerdy kid flailing in a house full of secrets (her mother's anorexia, her father's sexuality) to a young woman finding herself, at least for a while, inside the songs. —LEAH GREENBLATT

5 | DIETLAND
SARAI WALKER

In this slyly subversive feminist novel, 300-pound Plum plans to get her stomach stapled until a mysterious group of women convinces her otherwise—just as a militant, anonymous band of vigilantes called "Jennifer" begins wreaking havoc on bad men: dropping rapists from planes, blackmailing CEOs of exploitative newspapers, and inspiring regular ladies to do the same. Word of warning: While you may be inclined to try this at home, it's probably better left in Walker's competent hands and on her incendiary pages for now. —ISABELLA BIEDENHARN

6 | THE TURNER HOUSE
ANGELA FLOURNOY

When a made-up family feels as warmly real as the Turners—Francis, Viola, and their 13 children—your heart takes note. And when that perceptive, generation-spanning work turns out to be a debut, so does the National Book Award committee, which short-listed Flournoy's beautifully written novel for its fiction prize. Whether you're sitting in oldest son Cha-Cha's therapy sessions, praying for Lelah to overcome her roulette addiction, or following the years young Francis and Viola spent apart, by the time you reach the book's end, you'll almost feel like a Turner yourself. —ISABELLA BIEDENHARN

7 | TRASHED
DERF BACKDERF

Postapocalyptic works are a dime a dozen, but Backderf's graphic novel about our global trash epidemic feels almost pre-apocalyptic. Through a combination of fictional panels—inspired by his own stint as a trash collector—and facts about the current state of our swelling landfills, he delivers an urgent message about our need to stop throwing so much stuff away—or else. It's enough to make an environmentalist out of the laziest consumer, but Backderf knows how to have fun, too, and this medicine doesn't go down without hilarious heaps of sugar. —ISABELLA BIEDENHARN

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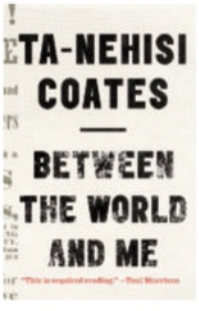

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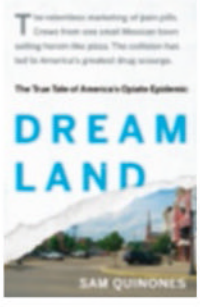

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8 | THE DEATH AND LIFE OF ZEBULON FINCH, VOLUME 1

DANIEL KRAUS

Chicago, 1896: Shortly after debonair 17-year-old gangster Zebulon Finch is dispatched to the bottom of Lake Michigan with a bullet in the skull, he's resurrected...sort of. Seeking redemption for the murders he committed, Finch is forced to wander through time, from the battlefields of World War I to the moonshine distilleries of Prohibition-era Georgia. His voice—turn-of-the-century murderer-turned-victim—is utterly riveting. —MEGAN LEWIS

9 | BETTYVILLE

GEORGE HODGMAN

HOME IS BURNING

DAN MARSHALL

Think nothing sounds duller or more depressing than memoirs about caregiving? Think again: Both these funny, touching, quirky, heartbreaking, and—in Marshall's case—occasionally profane books about nursing elderly parents are destined to become modern classics. You'll root for both Hodgman, a book editor who jettisoned New York City life to care for his mother in small-town Missouri, and Marshall, who left L.A. and moved back in with his dad, who had ALS, and his mom, who was suffering from cancer. —TINA JORDAN

10 | THE KIND WORTH KILLING

PETER SWANSON

Publishers now love to dub any vaguely sociopathic take on a broken marriage "the next *Gone Girl*." Swanson's vicious little novel actually earns that comparison, but it has just as much in common with Patricia Highsmith, Raymond Chandler, and the classic characters of noir: the dame, the double-crosser, the patsy. What begins with a chance—or is it?—encounter in an airport bar soon blooms into a taut thriller with a mounting body count and a final twist so ruthlessly clever it's criminal. —LEAH GREENBLATT

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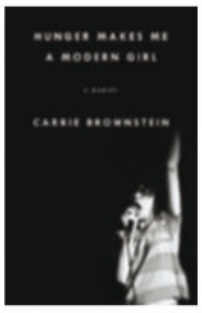

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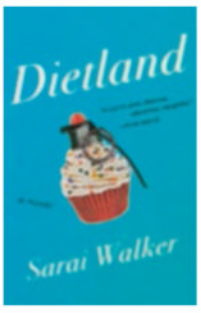

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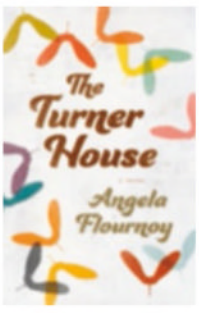

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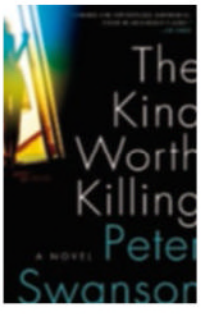


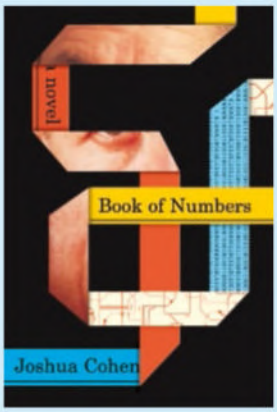
HALLBERG: MARK VESSEY

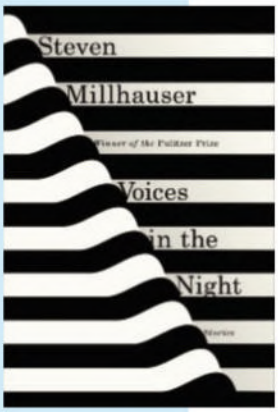
BREAKOUT

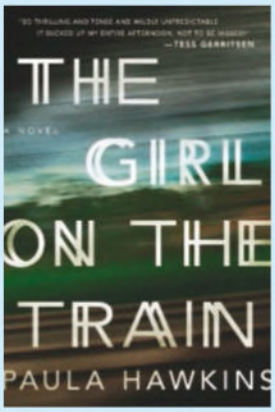
Garth Risk Hallberg

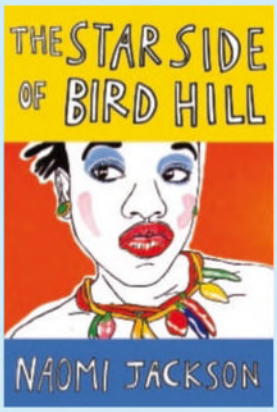
—**After years of feverish anticipation, *City on Fire*, Hallberg's 944-page debut, finally hit bookstores this fall. When Knopf purchased the novel for a cool $2 million after a two-day auction in 2013, expectations were high—not least because the book, a sprawling, layered epic following punks, artists, and socialites in the years leading up to the 1977 New York City blackout, is both ambitious and challenging. "My wife and I joke, 'If you don't like books, then you're really going to hate this,'" Hallberg says. He needn't have worried: Both critics and readers have praised the novel for its transportive qualities and luminous prose, christening the author as one to watch. For Hallberg, though, the real victory came when producer Scott Rudin bought the film rights even before the publishing rights sold, while Hallberg was still struggling to write and provide for his family. "I thought, 'If I could wave a magic wand and make my wife's student-loan debts go away, I will have done something with this book,'" he says—and with that money, he did. "It was enough to make us both cry."** —ISABELLA BIEDENHARN

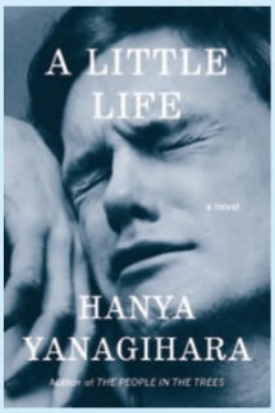
THE BEST BOOK JACKETS

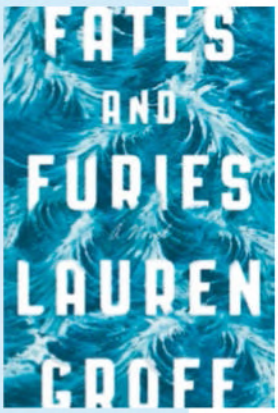












THE WORST BOOKS OF THE YEAR

by Isabella Biedenharn

1 | **GREY**
E L JAMES
How do you make a robotic character even more unlikable? By giving us his creepy perspective on the events of *Fifty Shades*—which makes him seem like a sociopathic rapist.

2 | **HAPPY!**
PHARRELL
We know you're a busy guy, Pharrell, but simply reprinting your lyrics in a picture book kinda feels like cheating.

3 | **STRONG IS THE NEW SEXY**
NICOLE "SNOOKI" POLIZZI
She may look different from her *Jersey Shore* days, but she's the same Snooki—and we still don't want her advice.

4 | **LIST OF THE LOST**
MORRISSEY
Proof that musical prowess doesn't always translate to fiction: "Lush houses of beddy-bye shut-eye snoozled in sleep-land." Snoozled?

5 | **GIRL IN THE WOODS**
ASPEN MATIS
Basically *Wild* minus the self-awareness and two decades of life experience, plus a heap of millennial entitlement.

Hoping can't keep your kids from using drugs. But you can. And we can help.

We partner with parents and families to help keep teens from using drugs and alcohol. We provide families with free, science-based resources to help them deal with teen substance abuse, information about the ever-changing drug landscape, programs that help parents engage with their teens, guidance for counseling or treatment if they are in trouble, and support from families that have already faced this problem. We're here to help. Let's work together.

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THE BEST KIDS' BOOKS

1 | BEYOND THE POND

JOSEPH KUEFLER

ERNEST D. LIVES IN AN ORDINARY HOUSE WITH AN ORDINARY POND IN the backyard, but when curiosity gets the best of him, he discovers that the pond isn't quite what it seemed. It's nearly bottomless, for instance, and as he descends deeper, new wonders present themselves, like squids and treasure chests, until finally he stumbles into a spectacular new universe.

2 | LENNY & LUCY

PHILIP C. STEAD, ERIN E.STEAD

When Dad, Peter, and their dog, Harold, move to a new house on the edge of a forest, the mysterious trees make Peter uneasy—until he and Harold build guards out of pillows to keep watch. A simple story and vintage-looking illustrations make *Lenny & Lucy* feel like a new classic.

3 | WHERE'S THE PAIR?

BRITTA TECKENTRUP

Riddle-ridden, rhyming, and expressively drawn, Teckentrup's follow-up to *The Odd One Out* tests your tykes' attention to detail as they're tasked with finding the matching combinations of critters.

4 | THE SKUNK

MAC BARNETT, PATRICK McDONNELL

The author of *Sam & Dave Dig a Hole* and the creator of the comic strip *MUTTS* team up for the first time in this tale about a skunk who won't stop stalking a man in a tuxedo—so the man buys a new house in order to escape.

5 | IMAGINARY FRED

EOIN COLFER, OLIVER JEFFERS

Rendered in bubbly blue dots, Fred is an on-call imaginary friend who materializes when needed—but who wishes someone would need him permanently instead of sending him away when they get a real pal.

6 | THE ONLY CHILD

GUOJING

Told wordlessly through soft, dreamy illustrations, Guojing's tale evokes the loneliness of growing up under China's one-child policy, which often resulted in kids being left home alone while parents worked, free to wander the town or use their imaginations—or both. —ISABELLA BIEDENHARN

STYLING: SHARON ANDERSON

PHOTOGRAPH BY **LUCAS VISSER**

Lunchables
WITH 100% JUICE
Lunchables WITH 100% JUICE
CHICKEN POPPER
KABOBBLES™
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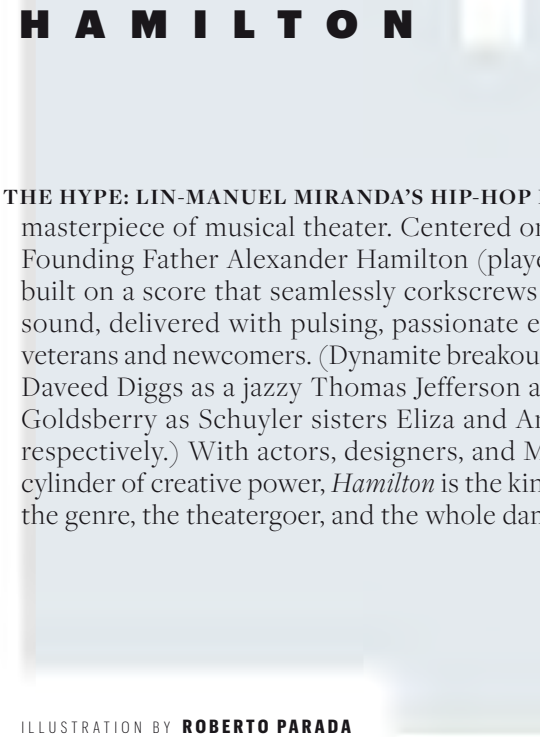
ONE
BROADWAY
47 ST
BERTELS
Disney

THE YEAR'S BEST BROADWAY SHOWS

by Marc Snetiker @MarcSnetiker

Stage



HAMILTON

BELIEVE THE HYPE: LIN-MANUEL MIRANDA'S HIP-HOP HISTORY OF THE AMERICAN REVOLUTION IS A masterpiece of musical theater. Centered on enigmatic—and, until now, oft-underrated—Founding Father Alexander Hamilton (played by Miranda himself), the ambitious show is built on a score that seamlessly corkscrews its way through decades of rap and Broadway sound, delivered with pulsing, passionate energy by a color-blind-cast ensemble of stage veterans and newcomers. (Dynamite breakouts are half the thrill, with star-making turns from Daveed Diggs as a jazzy Thomas Jefferson and leading ladies Phillipa Soo and Renée Elise Goldsberry as Schuyler sisters Eliza and Angelica, Hamilton's wife and unrequited lover, respectively.) With actors, designers, and Miranda's genius libretto all operating on every cylinder of creative power, *Hamilton* is the kind of once-in-a-lifetime production that changes the genre, the theatergoer, and the whole damn conversation.

ILLUSTRATION BY **ROBERTO PARADA**

The cast of *An American in Paris*

2 | FUN HOME

"Come to the fun home," sings graphic novelist Alison Bechdel, whose youth in her closeted father's funeral home is touchingly chronicled in this year's Tony-winning Best Musical. The invitation wasn't misguided: Lisa Kron and Jeanine Tesori's show about Bechdel's coming-of-sexuality was the year's most honest and crowd-pleasing heartstring tug.

3 | KING CHARLES III

This Olivier-winning London transfer imagines the British royal family (sadly sans appearances by Prince George and Princess Charlotte) in turmoil following Queen Elizabeth II's death and her son's ascension to the throne. Mike Bartlett's future-history play is a suspenseful swirl of Shakespearean ethos—and our early pick for this Tony season's Best Play.

4 | AN AMERICAN IN PARIS

It's no petite feat to reinvent a beloved Gene Kelly musical for the stage, but thanks to leading hoofers Robert Fairchild and Leanne Cope, this *American* leaped with the grace of a prima ballerina.

5 | THE AUDIENCE

Grand dame Helen Mirren transforms herself once again into Queen Elizabeth II, revealing more captivating layers to the monarch and even more of Mirren's astounding ability to inhabit royalty.

6 | SKYLIGHT

Broadway was lucky to get lost in the boiling throes of Carey Mulligan and Bill Nighy's turbulent winter romance in David Hare's showy drama, which won the year's Tony for Best Revival of a Play.

BEST 3 FOR THE PRICE OF 1
Redefining "three-dimensional," *Fun Home*'s **Beth Malone**, **Sydney Lucas**, and **Emily Skeggs** played Alison Bechdel at her formative ages.

BEST TRANSFORMATION
Bradley Cooper escaped reality (and the Oscar circus) as a gawked-at human curiosity in *The Elephant Man*.

BEST HOMECOMING
Kristin Chenoweth belted her way back to Broadway as a diva clinging to fame in *On the Twentieth Century*.

7 | WOLF HALL

This two-part epic history about Henry VIII's court avoided a drowsy premise with hypnotizing performances and swift, chilling action, slicing through a whopping six-hour run time like a theatrical guillotine.

8 | A VIEW FROM THE BRIDGE

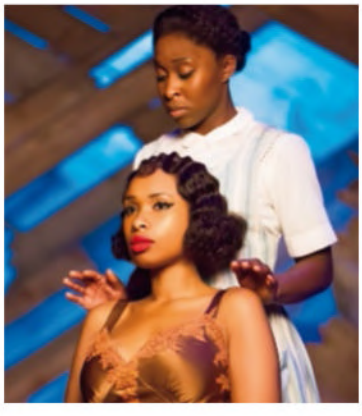
As Arthur Miller's tragic hero in Ivo van Hove's urgent, primal, minimalistic production, British actor Mark Strong (*The Imitation Game*) is as tense as a thick steel cable stretched to its breaking point. And as dangerous.

9 | THE KING AND I

Six-time Tony nominee Kelli O'Hara deservedly scooped up her first statue—finally!—as the titular "I" opposite Ken Watanabe in Lincoln Center's lavish sentimental revival of the Rodgers & Hammerstein classic.

10 | THE COLOR PURPLE

This adaptation of the Pulitzer Prize-winning Alice Walker novel and beloved film features the Broadway debuts of powerhouse Jennifer Hudson, Cynthia Erivo (who originated the role in London), and *Orange Is the New Black*'s Danielle Brooks. The stripped-down production, helmed by innovator John Doyle, is as mesmerizing as it is meaningful.



Cynthia Erivo and Jennifer Hudson in *The Color Purple*

AN AMERICAN IN PARIS: ANGELA STERLING; FUN HOME, THE ELEPHANT MAN: JOAN MARCUS (2); ON THE TWENTIETH CENTURY: SARA KRULWICH/THE NEW YORK TIMES/REDUX; THE COLOR PURPLE: MATTHEW MURPHY

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THE YEAR'S BEST

By EW Staff

Games

METAL GEAR SOLID V: THE PHANTOM PAIN

MULTIPLATFORM

WE USED TO TALK ABOUT "THE *CITIZEN KANE* OF VIDEOGAMES." MAYBE WE'LL GET IT SOMEDAY. BUT IN 2015 we finally saw the *Apocalypse Now* of videogames. Director Hideo Kojima spent 28 years making *Metal Gear* games, and still nothing could prepare you for this. Massive open-world war zones become choose-your-own-morality tactical toy boxes. No one does madcap flourishes like Kojima: the junk-pop '80s soundtrack, the piece of forehead shrapnel that juts outward like a devil's horn, the Zorro-masked burn-victim supervillain named Skull Face. As hero soldier Snake, Kiefer Sutherland mo-caps stone-faced melancholy and grunts soap operatic dialogue into pulp poetry. Years late and miles over budget, the game reportedly got Kojima fired from eternal benefactor Konami. So *Phantom Pain* stands as monument to everything that videogames' unhinged auteur loved—and a Viking funeral for everything that his era represented. —DARREN FRANICH

ILLUSTRATION BY **KEVIN VAN AELST**

Splatoon

2 | SPLATOON
WII U

Nintendo's fresh take on the competitive shooter is all about surf and turf. You control an inkling—a kid who can transform into a squid—and paint the town red (and orange and green and pink), surfing in the ink and making a mess in order to color the most turf and win. *Splatoon* is about as different from other online shooters as you can get, and consequently, it's the best one of the year. —AARON MORALES

3 | HER STORY
IOS, MAC, PC

Her Story transforms the seemingly ho-hum task of flipping through police video records on an old computer into a fascinating hunt for the answers to an enthralling mystery. Viva Seifert's performance anchors that search, revealing a story that sticks with the player long after the PC light fades. —JONATHON DORNBUSH

4 | RISE OF THE TOMB RAIDER
XBOX ONE, XBOX 360

Crystal Dynamics put the tombs back in *Tomb Raider*—in all their awe-inspiring, mind-boggling, physics-based puzzling glory—and restored the epic scale and sense of wonder to deliver Lara Croft's grandest, most ambitious adventure yet. Your move, Nathan Drake. —AARON MORALES

5 | TALES FROM THE BORDERLANDS
MULTIPLATFORM

Unlikely partners-in-crime Rhys and Fiona hunt for a valuable vault, confronting their pasts and becoming friends along the way in Telltale's best episodic series yet. Hilarious, heartwarming, and delightfully dirty, this ride to the world of Pandora is well worth catching. —JONATHON DORNBUSH

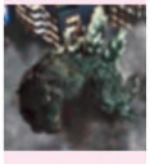
6 | SUPER MARIO MAKER
WII U

Nintendo made level creation fun in this DIY celebration, but what's most interesting is the way creators can subvert our expectations of how the Mario universe functions, forcing players to adapt after decades of training and proving that Mario can surprise us even 30 years later. —AARON MORALES

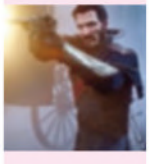
THE WORST GAMES OF THE YEAR

1 TONY HAWK'S PRO SKATER 5
A buggy, empty blight on the series that feels more like a name cash-in than the reverent and exciting throwback it should have been.

2 GODZILLA
Remember the 1998 Roland Emmerich flick? This was a bigger disaster.



3 THE ORDER: 1886
Sony's big exclusive wasn't bad because it's a shoddy piece of work—it's just a massively disappointing, and surprisingly passive, one.



7 | FALLOUT 4
PC, PS4, XBOX ONE

Bethesda Software's return to the wasteland brings welcome alterations. The engaging world is a joy to explore, and additions like the Minecraft-styled base building and new stories to follow make it easy to lose a few (dozen) hours. —JONATHON DORNBUSH

8 | BATMAN: ARKHAM KNIGHT
PC, PS4, XBOX ONE

In the gloriously loopy capper to Rocksteady's trilogy, zeppelins park over skyscrapers, giant plants crash upward through Gotham's streets, and Batman can't get the Joker out of his head. Oh, and for stealth missions, you drive a tank. A wild, reckless, overstuffed delight. —DARREN FRANICH

9 | BLOODBORNE
PS4

Dark Souls mastermind Hidetaka Miyazaki's latest is another difficult-core nightmare. This time, he gives you a gun; it never has enough ammo. But there's an exuberant kick to the masochism. You haven't truly lived until you die a hundred times just to finally kill one big monster. —DARREN FRANICH

10 | AXIOM VERGE
MAC, PC, PS4

In this love letter to *Super Metroid*, the retro graphics even include glitches, but *Axiom Verge*'s postmodern twist is that they're intentional and can be manipulated to discover secrets. Getting lost hasn't been this entrancing since 1994. —AARON MORALES

SPLATOON: COURTESY NINTENDO; *BATMAN: ARKHAM KNIGHT*: COURTESY WB GAMES; *TONY HAWK'S PRO SKATER 5*: COURTESY ACTIVISION; *HER STORY*: SAM BARLOW; *THE ORDER: 1886*: SONY COMPUTER ENTERTAINMENT

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Entertainment Weekly EXTRAS

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The electrifying next installment in the #1 *New York Times* bestselling Red Queen series pits Mare Barrow and her rebel army against the blood-segregated world they've always known. She vows not to get too close to anyone. Because no matter the color of their blood, whoever bleeds can be killed.

Redqueenbooks.com

Bring home these family classics on DVD today for a delightful holiday treat the whole family can enjoy together: *Paddington, Shelby: A Magical Holiday Tail, Chuggington: The Big Freeze, Saving Santa, A Belle for Christmas and The Dog Who Saved Christmas Double Feature*. **May your holidays be furry and bright!**

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AFI FEST

AFI FEST 2015 presented by Audi showcased 130 films from 45 countries, bringing the icons, masters and emerging artists of world cinema to audiences in the heart of Hollywood.

The American Film Institute's annual festival was also home to six exclusive gala after-parties sponsored by Audi, American Airlines, AT&T and VIZIO and included the world premiere celebrations of *By The Sea*, *Concussion* and *The Big Short*.

At the renowned festival's Audi SkyLounge were some of the most notable artists in film today: Michael Caine, Blythe Danner, Angelina Jolie Pitt, Brad Pitt, Saoirse Ronan, Jason Segel, Sarah Silverman, Lily Tomlin and Olivia Wilde.

The second annual AFI FEST State of the Art Technology Showcase sponsored by Dolby, Google and VIZIO featured panel discussions with leading creative talent, interactive installations and virtual reality films for festival guests to experience first-hand.

Late Greats

A LOOK BACK AT THE ENTERTAINMENT LEGENDS WHO LEFT US THIS YEAR, BY THE ARTISTS WHO KNEW AND LOVED THEM

Leonard Nimoy

George Takei

"When *Star Trek* became an animated TV series, they hired Bill Shatner, Leonard, Jimmy Doohan, and Majel Barrett to do the voices. When Leonard found out about that, he asked, 'Why aren't Nichelle [Nichols] and George on board as well?' They said, 'We don't have the budget for them.' And Leonard said, '*Star Trek* is about diversity, and the two people who represent diversity most are Nichelle and George, and if they can't be a part of this project, then you don't want me.' He was willing to walk off that show for us. That takes guts and principles and loyalty. The last time I saw him was in the summer. He came to a screening of our documentary *To Be Takei*. He was quite ill by that time. He came in a wheelchair and he had a breathing device on, but he still came and I was very much touched by that. He was a supportive friend. You know, Leonard played an alien, but to me he was the most human person I've ever met."

Zachary Quinto

"I met him in the convention center just before we stepped out on stage in front of 7,000 people, and I was so struck by his sense of humor and his affability, and his stature—his presence—was so commanding and yet so at ease at the same time. I could tell immediately that he was someone who operated on very many different levels. I guess I never could have imagined how close we would become; at the time I had just hoped that he would support me and my exploration of the role and be available to me as questions arose, but it was through that process that we forged a friendship. And he became really much more of a father figure to me than anyone else in my life, and it was that I really cherished and will continue to cherish even in his loss."

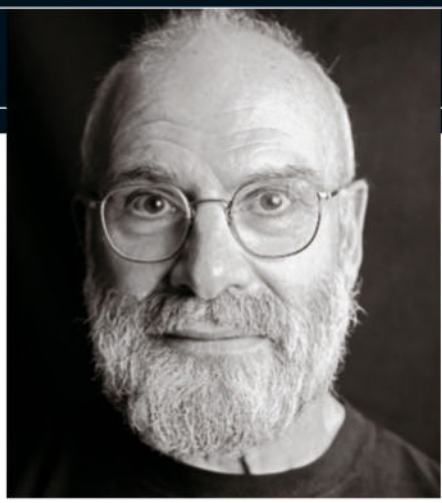
Nimoy passed away in Los Angeles on FEB. 27 at the age of **83**.

Lesley Gore

by Kyle Anderson

FIVE DECADES BEFORE TAYLOR Swift made a career out of shaming her exes in public, Lesley Gore was cutting down the male psyche one pointed chorus at a time. On the surface, "It's My Party" seems like a straightforward narrative about a jilted girl, but when delivered by Gore, it morphs into an anthem encouraging the ownership of your own emotions. She transformed many typical teen tales into self-empowerment manifestos, delivered with just enough emotional strychnine to offset the radio-ready sweetness of her material. Gore will be remembered as a hitmaker, a feminist icon, an LGBT activist, and the first of many ciphers for legendary producer Quincy Jones, but her greatest gift was perfecting the art of sugarcoated catharsis, a skill she mastered and gave to the world while the boys were still busy pulling on ponytails.

Gore passed away in Manhattan on FEB. 16 at the age of ***68****.*



OLIVER SACKS

by Joyce Carol Oates

Like many of his admirers, I first became aware of Oliver Sacks when his remarkable collection of essays on neurological disorders, *The Man Who Mistook His Wife for a Hat*, appeared in 1985. These wonderfully narrated "clinical tales" explored a range of "wounded" individuals who were, for all their strangeness, persons with whom we could identify. Sacks' earlier, equally famous *Awakenings* (1973)—which inspired a big-screen adaptation starring Robin Williams as Sacks—is a thrilling account of the neurologist's success treating ("awakening") patients trapped in a comatose state for decades following an epidemic of "sleeping sickness."

In these books, as in numerous others, including *Migraine*, *A Leg to Stand On*, *Seeing Voices*, *The Island of the Colorblind*, *Hallucinations*, and *The Mind's Eye*, Oliver Sacks displays a unique ability not simply to summarize experience but to evoke it. His writing voice is erudite yet conversational and intimate; his patients are vividly drawn individuals who retain an air of dignity and are allowed to speak for themselves. In his clinical writings, the author exudes no air of doctorly authority but rather portrays himself as one who feels awe and gratitude for those so mysteriously afflicted, who have much to teach him.

Sacks' last-published book is the aptly titled *Gratitude* (2015), four elegiac essays written in the last two years of his life after he received a diagnosis of terminal cancer. In his *New York Times* op-ed "My Own Life," Sacks speaks of himself as "a man of vehement disposition, with violent enthusiasms, and extreme immoderation in all my passions." The essay concludes:

> I cannot pretend that I am without fear. But my predominant feeling is one of gratitude. I have loved and been loved; I have been given much and I have given something in return; I have read and traveled and thought and written.... Above all, I have been a sentient being, a thinking animal, on this beautiful planet, and that in itself has been an enormous privilege and adventure.

Sacks passed away in Manhattan on AUG. 30 at the age of ***82****.*

DICK VAN PATTEN

by Mel Brooks

I loved Dickie Van Patten. He was one of the most talented and versatile actors in the biz. He was my favorite third banana in almost every movie I ever made. I miss him so much.

Van Patten passed away in Santa Monica on JUNE 23 at the age of ***86****.*

(PREVIOUS SPREAD) PARAMOUNT TELEVISION/SUNSET BOULEVARD/CORBIS. (THIS PAGE) GORE: PARAMOUNT PICTURES/PHOTOFEST; SACKS: STEVE PYKE/GETTY IMAGES; VAN PATTEN: EVERETT COLLECTION

HARRIS WITTELS *by Adam Scott*

Harris wrote my first significant episode of *Parks and Recreation*, "Media Blitz," and we hit it off right away. He was just this unassuming guy who was a joke machine and would mumble out gems. If I ever wanted an alt for a joke, I would go find him. It was usually a shrug and "I dunno, what about this?" and out would come something smart, stupid, and perfect. He had that talent of grabbing odd jokes out of the air—the kind you wish you had the guts to think of because they're so wrong. Everybody loved Harris. Everybody. He had opportunities that would have taken him away from *Parks*, and I was terrified of Harris leaving the show and of losing him. Looking back, I would've taken that any day over losing him for real.

Wittels passed away in Los Angeles on FEB. 19 at the age of ***30****.*

SCOTT WEILAND

by Leah Greenblatt

In the heady, hairy rush of '90s grunge, Stone Temple Pilots came on as outsiders: L.A. guys with a slicker look and a more commercial sound. But the power of their wailing, Kool-Aid-coiffed frontman was undeniable; he carried hits like "Plush" and "Vasoline" into the modern rock canon, and went on to lead the supergroup Velvet Revolver before returning to STP and eventually striking out on his own. An electric performer whose personal dramas often made headlines, Weiland never stopped searching for balance. "There's going to come a time when I'm not going to feel very comfortable on stage in skinny jeans and boots, doing this thing," he told EW in 2008. "I want to evolve gracefully." Sadly, he never got the chance.

Weiland passed away in Bloomington, Minn., on DEC. 3 at ***48****.*

Melissa Mathison

by Steven Spielberg

Much to my satisfaction, Melissa Mathison's retirement from screenwriting lasted 24 hours. While shooting *Raiders of the Lost Ark* in 1980, I came across her on a beach. It was like the mirage in *Lawrence of Arabia*—and she was like an egret, making indecipherable movements in the distance. I watched her for a while to try and figure out what she was doing, and then I approached her. "Who are you?" I said. "I'm a friend of Harrison's," she answered. She told me she was a failed writer, that even though she had written *The Black Stallion* and that even after I pitched her my idea for *E.T.* she was throwing in the towel. "I need to find another way to live my life. That's really sweet of you to offer, but I'm retired," she said. Luckily Harrison got her to reconsider, and thus began one of the great friendships and partnerships of my career. Melissa could relate to children better than anyone I have ever known. When we made *E.T.*, she taught me never to talk down to kids but to allow myself to fall into conversation with them. It changed forever not only how I have directed children but even how I talk to my own children. And when we shot *The BFG*, I found myself watching Melissa again, the way I did that day on the beach. I would look back at her on set and she infused in me a kind of preternatural confidence, making me feel like a kid again, like I could dream with purpose. Sometimes I remember what she was doing on that beach in Tunisia. She was picking up seashells. Until the very end, Melissa held the kind of modest wisdom that can only reside in a person who understands the importance of dreaming and of discovery. And in dreaming all these years, we trusted our muses, she and I. We were each other's, even. I'm really going to hurt when I go from missing her to needing her. But the truth is, every day I feel her presence more than her absence, and for that I am very grateful.

Mathison passed away in Los Angeles on NOV. 4 at the age of ***65****.*

WITTELS: SETH OLENICK/CORBIS OUTLINE; MATHISON: BRUCE MCBROOM/MPTV.NET; WEILAND: STEVEN TACKEFF/ZUMA/CORBIS

ANNE MEARA

by Cynthia Nixon

I was 17 when I officially met Anne Meara, but having grown up on the Upper West Side of Manhattan, no introduction was needed. This tall, beautiful Irish lass and her shorter, adoring Jewish husband, Jerry Stiller, were a duo that defined my neighborhood, my era, and a certain intoxicating brand of 1970s interethnic, neurotic wedded bliss. Or wedded hell, if their comedy routines were to be believed. They were a grittier, funnier, non-singing Sonny and Cher.

In the decades that passed, Anne acted as a fairy godmother, a role model, a confidante, and a sage. I rejoiced when she was cast as my devout, drunken, difficult mother-in-law on *Sex and the City*. She was, as always, brilliant. Anne said a lot of memorable things to me in the 30 years I knew her, but I particularly think of her sitting on set in Miranda's Brooklyn apartment at 3 a.m. insisting ferociously, "Don't waste a second on missteps and regrets! Just pretend wherever you are now—this minute—is the beginning. Start here and move forward."

Meara passed away in Manhattan on MAY 23 at the age of ***85****.*

B.B. King

by Bonnie Raitt

WITHOUT A DOUBT, B.B. KING HAS INFLUENCED MORE ROCK and blues musicians than anyone else in history. There is simply no one else with more raw passion or eloquence. He's also the kindest and most generous person to other musicians I know. There are reasons why he's been loved and revered for so long—it's the dignity and heart he brings to his life as well as his music, and the fact that he's always true to why we loved him in the first place.

King passed away in Las Vegas on MAY 14 at the age of ***89****.*

JAMES HORNER

by James Cameron

The first time I heard the *Titanic* score, it was James playing me three unfinished melodies on solo piano at his studio on a rainy day in March '97. There was one melody for the ship, a love-story theme, and one that followed Kate Winslet's character, Rose. "We're going to call it 'Rose's Theme,'" he said.

I literally teared up each time. He pointed out, "I haven't written any scores yet." But I said, "You've done it! These melodies are so emotional and so beautiful, you will be incapable of writing a bad score from this point onward." It became the best-selling orchestral film soundtrack of all time.

Movie music shouldn't tell you how to feel. It modulates your experience. If you feel like crying, the music will be there to say, "It's perfectly okay. Go right ahead." That's what James did so well. He created emotional music and understood the narrative process very well. But if you listen to *Where the River Runs Black*, it doesn't sound anything like *Titanic*—or *House of Sand and Fog*. They're all over the place, but they always fit the movie like a glove. And they always play the movie's heartstrings perfectly without being overbearing.

On *Avatar*, he spent months working with ethnomusicologists and collecting sounds: instruments used by goat herders in Turkey, throat singers from Mongolia. Right up to the moment of his accident, we were both looking forward to working on *Avatar 2*, *3*, and *4*.

I hope audiences remember the man behind the music: this warm, funny, supersmart, charismatic artist. In my mind, James can never die because his art lives on.

Horner passed away in Santa Barbara on JUNE 22 at the age of ***61****.*

MAUREEN O'HARA *by Hayley Mills*

Maureen was a beautiful, intelligent, talented leading lady who was a genuinely warm human being—and just treated me like I was her daughter. She was a great example, really, of good mothers, professionalism, and generosity, and she had a wonderful sense of humor. She loved what she did, she loved people, she was Irish through and through and through, a really life-affirming person, I believe, right up to the very end. I was very lucky to have worked with her when I did at the age that I did. She certainly is one of the people who taught me a lot just by being who she was and how she did what she did. You learn by example, don't you, by osmosis. I did learn a lot from her.

O'Hara passed away in Boise, Idaho, on OCT. 24 at the age of ***95****.*

Wes Craven

by Robert Englund

When I first met Wes Craven, I expected him to be kind of goth, maybe in a black duster that came down to the floor. But here was this tall, sort of Don Quixote-looking guy, dressed head to toe in Ralph Lauren's best. He was very erudite and funny. He had such a great sense of humor and somehow managed to keep the 14-year-old fanboy alive in him. But it was a smart fanboy, it was a funny fanboy, it was a fanboy that would crack really great and really terrible puns.

He realized, having already sort of been typed as a horror director when I began to work with him, that humor was a great way to keep it light on a set when you're doing really dark work. He knew if he let us laugh during rehearsal, we probably wouldn't laugh during the takes.

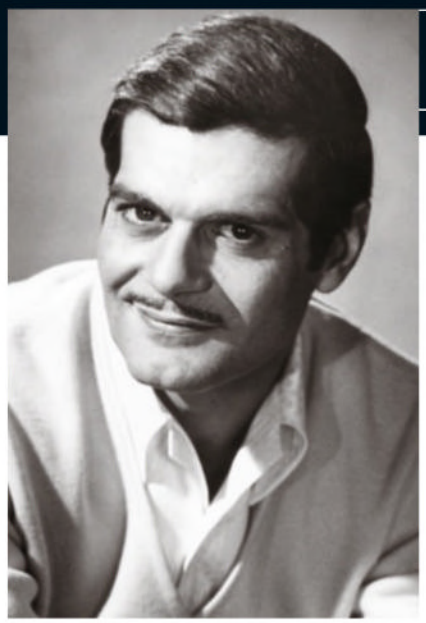
I think they wanted a big giant stuntman for the role of Freddy Krueger, and somehow Wes decided on me. He said it's because he thought I was the only actor who understood the role, but it could have just been that I have a thin face and Wes was worried about the makeup. He knew that if he covered my thin face in all that burn and scar tissue, my head would not look too big.

Wes reinvented horror. Jason and Michael Myers and some of the other pop-icon horror villains are killing machines. They're like sharks; they're predators, whereas Freddy is sort of a joker. He's like the court jester from hell. He's in his own purgatory, punishing all of the children of the people that burned him alive. And so there's a kind of great, dark, cool-clown thing about Freddy's revenge.

My grief about Wes isn't over. I keep thinking he's still writing me a part in the new *Scream* for MTV, you know? "Write me a cameo, Wes!" He can't do that anymore, and that's the kind of actor-mentor relationship we had. He knew how to work with me, he knew how to write for me, and that's gone now in my life. I owe him so much.

Craven passed away in Los Angeles on AUG. 30 at the age of ***76****.*

KING: KEVIN WESTENBERG/CONTOUR BY GETTY IMAGES; MEARA: EVERETT COLLECTION; O'HARA: CINEMAPHOTO/CORBIS; CRAVEN: BRYCE DUFFY/CORBIS OUTLINE; HORNER: GEORG HOCHMUTH/EPA/LANDOV



OMAR SHARIF

by Chris Nashawaty

Omar Sharif was no stranger to grand entrances. So it makes sense that the Egyptian actor first arrived on the world stage in epic fashion. The year was 1962. And while Sharif's intense charcoal eyes, sly seducer's grin, and honeyed purr of a voice had already established him as a fixture on screen in his homeland since the mid-'50s, it wasn't until he rode into frame on the back of a camel in *Lawrence of Arabia* that one of the most dashing and disarming international stars of the '60s and '70s was born. As the film's fiery lion in the desert, Sherif Ali, Sharif earned a Best Supporting Actor nomination, lighting the fuse on a film career that would span five decades. Equally at ease playing romantics and rogues, Sharif quickly made good on the promise of *Lawrence* by reteaming with the film's director, David Lean, in 1965's *Doctor Zhivago* opposite Julie Christie, and later in 1968's *Funny Girl* alongside Barbra Streisand. Sharif worked constantly and embraced his offscreen reputation as a gambling bon vivant who won and lost fortunes with a world-weary shrug. Even in the final stages of his career, in films like 2003's heartbreaking *Monsieur Ibrahim*, Sharif's entrances were no less elegant, effortless...grand. He belonged to the world.

Sharif passed away in Cairo on JULY 10 at the age of ***83****.*

Jackie Collins

by Kris Jenner

First and foremost I was a huge fan. Jackie wrote books that took you to another place, and you just got lost in them. Through the '80s I never missed one. Anytime Robert [Kardashian] and I went on vacation, I would run out to buy the latest: I couldn't wait to sit on a beach and read it—and if anyone bothered me, *watch out*.

One day Melanie Griffith said, "Let's go to dinner with Joan and Jackie." I remember thinking, Melanie is one of my best friends, and I know if she's going to have dinner with anybody they must be very special. And Jackie was. Every time you saw her she was always put together, she was really funny, had such a great attitude, and was so beautiful inside and out. Jackie was such an inspiration to my generation, because she was a working mom who did something with her life that was so creative and brought people so much pleasure.

Collins passed away in Los Angeles on SEPT. 19 at the age of ***77****.*

BOB SIMON

by Lesley Stahl

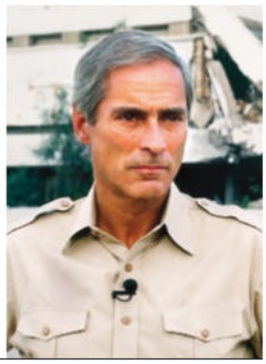
Bob Simon, the opera-buff war correspondent, was dashing, funny, endlessly curious, and brilliant. And modest. Most of us at *60 Minutes* didn't find out until his funeral that he had a Phi Beta Kappa key.

He lived abroad for most of his career, covering just about every war from Vietnam on. His stories were always deeper, richer, and better written than anyone else's—whether it was about the intifada in Israel or a mezzo soprano at the Met.

He had two big turning points in his adult life. The first was during the Gulf War when he was captured by Saddam Hussein and held prisoner for 40 days. The second was the birth of his grandson, Jack, who he told me brought him more happiness than he ever imagined.

When he died, many of us in the office thought they were his best friend, including me.

Simon passed away in Manhattan on FEB. 11 at the age of ***73****.*



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Tom Hardy & Woodstock FOR PETA

CHRISTOPHER LEE
by Peter Jackson

By the time I was 12 or 13, I had become a huge horror-movie fan...but I lived in New Zealand. We only had one TV channel, which eventually became two, and virtually no cinema revival houses or festivals. Seeing old horror classics was next to impossible, but I'd pore over books and magazines, reading stories about Boris Karloff, Vincent Price, or Christopher Lee, studying every photo obsessively. For virtually all my teen years, the intense adoration I felt for Hammer horror films, Peter Cushing's Van Helsing and Chris Lee's Dracula, was based entirely on black-and-white photographs! Then home video arrived, and I was finally able to hunt down Hammer films in vivid color as they became available on VHS. Even though I understood a lot more about filmmaking by then, they didn't disappoint me in the slightest. That terrific Hammer movie trove should be looked back on with not just nostalgia but also recognition as a great cinematic achievement.

Chris traveled to New Zealand three or four times during the shooting of *The Lord of the Rings*, and I knew he didn't like to discuss the Hammer movies so I did my best to keep my mouth shut. But on his very last day of shooting, he kindly agreed to sign a few things for me, so I produced my much-loved childhood horror-movie books and Hammer film posters. His eyebrows shot up, but he signed them all. On my *Dracula Has Risen From the Grave* one-sheet, he wrote: "To Peter, with best wishes from a past life." Interestingly, even today when I think about films like *Dracula, Prince of Darkness*, or *Taste the Blood of Dracula*, it's those damn black-and-white photographs that instantly spring into my mind. They still remain a powerful part of my own past life.

Lee passed away in London on JUNE 7 at the age of ***93****.*

IN MEMORIAM

DONNA DOUGLAS, *82*, actress (*The Beverly Hillbillies*) ***1/1***

STUART SCOTT, *49*, anchor on ESPN's *SportsCenter* ***1/4***

ROD TAYLOR, *84*, actor (*The Birds, Inglourious Basterds*) ***1/7***

SAMUEL GOLDWYN JR., *88*, producer ***1/9***

TAYLOR NEGRON, *57*, actor (*Fast Times at Ridgemont High*) ***1/10***

ANITA EKBERG, *83*, model and actress (*La Dolce Vita*) ***1/11***

JUNE FAIRCHILD, *68*, actress (*Cheech and Chong's Up in Smoke*) ***2/17***

BRUCE SINOFSKY, *58*, documentarian (*Paradise Lost* trilogy) ***2/21***

BEN WOOLF, *34*, actor (*American Horror Story*) ***2/23***

ALBERT MAYSLES, *88*, documentarian (*Gimme Shelter, Grey Gardens*) ***3/5***

SAM SIMON, *59*, *The Simpsons* co-creator ***3/8***

JAMES BEST, *88*, played Sheriff Rosco P. Coltrane on *The Dukes of Hazzard* ***4/6***

STAN FREBERG, *88*, radio host and satirist known for his work in music and advertising ***4/7***

GÜNTER GRASS, *87*, Nobel Prize-winning novelist of *The Tin Drum* ***4/13***

PERCY SLEDGE, *74*, soul singer known for "When a Man Loves a Woman" ***4/14***

RICHARD CORLISS, *71*, 35-year film critic at *Time* ***4/23***

JAYNE MEADOWS, *95*, actress (*St. Elsewhere*) ***4/26***

ANDREW LESNIE, *59*, cinematographer for *Lord of the Rings* franchise ***4/27***

BEN E. KING, *76*, member of the Drifters and singer behind "Stand by Me" ***4/30***

RUTH RENDELL, *85*, mystery writer of the Inspector Wexford series ***5/2***

MARY ELLEN TRAINOR, *62*, actress (*Lethal Weapon* films) ***5/20***

ROBERT CHARTOFF, *81*, producer (*Rocky, Raging Bull*) ***6/10***

ORNETTE COLEMAN, *85*, visionary jazz musician ***6/11***

DIANA DOUGLAS, *92*, actress (*Planes, Trains and Automobiles*), mother of Michael Douglas, and ex-wife of Kirk Douglas ***7/3***

JERRY WEINTRAUB, *77*, producer (*The Karate Kid, Ocean's Eleven*) ***7/6***

ROGER REES, *71*, Tony winner, known for TV's *Cheers* and *The West Wing* ***7/10***

GEORGE COE, *86*, original *SNL* cast member ***7/18***

ALEX ROCCO, *79*, actor (*The Godfather*) ***7/18***

E.L. DOCTOROW, *84*, historical-fiction author (*Ragtime*) ***7/21***

BOBBI KRISTINA BROWN, *22*, daughter of Whitney Houston and Bobby Brown ***7/26***

FRANK GIFFORD, *84*, Pro Football Hall of Famer and *Monday Night Football* sportscaster ***8/9***

YVONNE CRAIG, *78*, actress who played Batgirl on the 1960s *Batman* TV series ***8/17***

BUD YORKIN, *89*, producer (*All in the Family*) ***8/18***

KYLE JEAN-BAPTISTE, *21*, *Les Misérables* star, the first black actor to play Jean Valjean on Broadway ***8/28***

DEAN JONES, *84*, Disney actor (*The Love Bug, That Darn Cat!*) ***9/1***

JUDY CARNE, *76*, actress known as the "Sock-It-to-Me Girl" on *Rowan & Martin's Laugh-In* ***9/3***

MARTIN MILNER, *83*, star of *Route 66* and *Adam-12* ***9/6***

MERV ADELSON, *85*, producer (*The Waltons*) ***9/8***

CHANTAL AKERMAN, *65*, trailblazer in feminist and experimental filmmaking ***9/5***

HENNING MANKELL, *67*, crime author known for his Wallander series ***10/5***

AL MOLINARO, *96*, actor (*Happy Days*) ***10/30***

FRED THOMPSON, *73*, former U.S. senator and *Law & Order* actor ***11/1***

GUNNAR HANSEN, *68*, actor and writer who played Leatherface in *The Texas Chainsaw Massacre* ***11/7***

ALLEN TOUSSAINT, *77*, New Orleans songwriter and producer ***11/9***

DAVID CANARY, *77*, actor (*All My Children, Bonanza*) ***11/16***

CYNTHIA ROBINSON, *69*, Sly and the Family Stone cofounder ***11/23***

BARON/GETTY IMAGES

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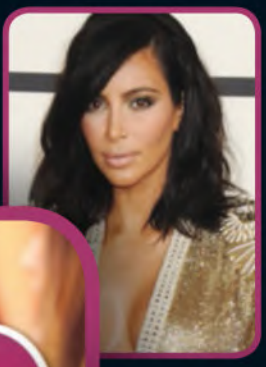

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2015 EDITION

The Bullseye

You know, sometimes it's okay to *not* have a ponytail.

Has anyone put out Sarah Jessica Parker's Met Gala dress yet?

We're thankful for these comebacks.

Star Wars' new class has awakened.

That's enough, *Lip Sync Battle*.

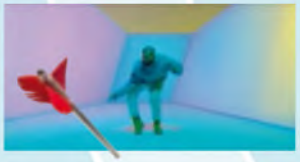
UnREAL showed us the whole spectrum of TV guilty pleasure, from Appleby to Zimmer.

We're still conflicted about the eighth book, *Harry Potter and the Unnecessary Revelations About Hogwarts From J.K. Rowling's Twitter*.

Thanks to the Weeknd and Adele, it's perfectly normal if you can't feel your face OR stop your tear ducts.

So, which sport did you pretend to be into this year?

Easily the best character with grease smeared on her forehead we saw this year!



Drake's awful "Hotline Bling" dancing makes your aunt's drunk swaying at Thanksgiving look like Misty Copeland.

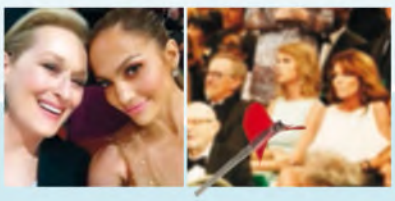
For a guy with no heart, Ne-Yo's Tin Man sure hit us with feelings.

"Peeno Noir," Roseanne Barr, obsessed with *Kimmy Schmidt* we are.

Sigh. Someday, our prince (dating rumor) will come (true).

Let's remember the great bachelor/ettes we lost this year (to other people, not to each other—although can you imagine?).

All around the world, "Pretty Girls" (and regular people) avoided this song.



2015's great unsung hero: Oscar and *SNL* seating charts

2014: Adele Dazeem
2015: Adele Dazeem's chin

LIP SYNC BATTLE: SPIKE TV; *STAR WARS: THE FORCE AWAKENS*: DAVID JAMES/© LUCASFILM 2015 (3); *UNREAL*: JAMES DITTIGER/LIFETIME; ROWLING: NOMI ELLENSON/FILMMAGIC.COM; ADELE: KEVIN MAZUR/GETTY IMAGES; THE WEEKND: JEMAL COUNTESS/GETTY IMAGES; JOE MANGANIELLO; VICTOR CHÁVEZ/WIREIMAGE.COM; JENNIFER ANISTON: JON KOPALOFF/FILMMAGIC.COM; PRINCE HARRY: CHRIS RADBURN-POOL/GETTY IMAGES; EMMA WATSON: JUAN NAHARRO GIMÉNEZ/GETTY IMAGES; IDINA MENZEL AND JOHN TRAVOLTA: ROBYN BECK/AFP/GETTY IMAGES; *SATURDAY NIGHT LIVE 40TH ANNIVERSARY SPECIAL*: CHRIS HASTON/NBC; MERYL STREEP AND JENNIFER LOPEZ: @JLO; *UNBREAKABLE KIMMY SCHMIDT*: ERIC LIEBOWITZ/NETFLIX; IGGY AZALEA AND BRITNEY SPEARS: LIGHT BRIGADE/BAUER-GRIFFIN/GC IMAGES; *THE WIZ LIVE!*: VIRGINIA SHERWOOD/NBC; TOM BRADY: MADDIE MEYER/GETTY IMAGES; MANNY PACQUIAO AND FLOYD MAYWEATHER JR.: REUTERS/LANDOV; AMERICAN PHAROAH: KEVIN DIETSCH/LANDOV; *MAD MAX: FURY ROAD*: JASIN BOLAND; PARKER: TAYLOR HILL/FILMMAGIC; BB-8: ALBERTO E. RODRIGUEZ/GETTY IMAGES; MATT DAMON: CHINAFOTOPRESS/GETTY IMAGES; SRIRACHA: JOE KOHEN/GETTY IMAGES; NOAH GALAI/WIREIMAGE.COM

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